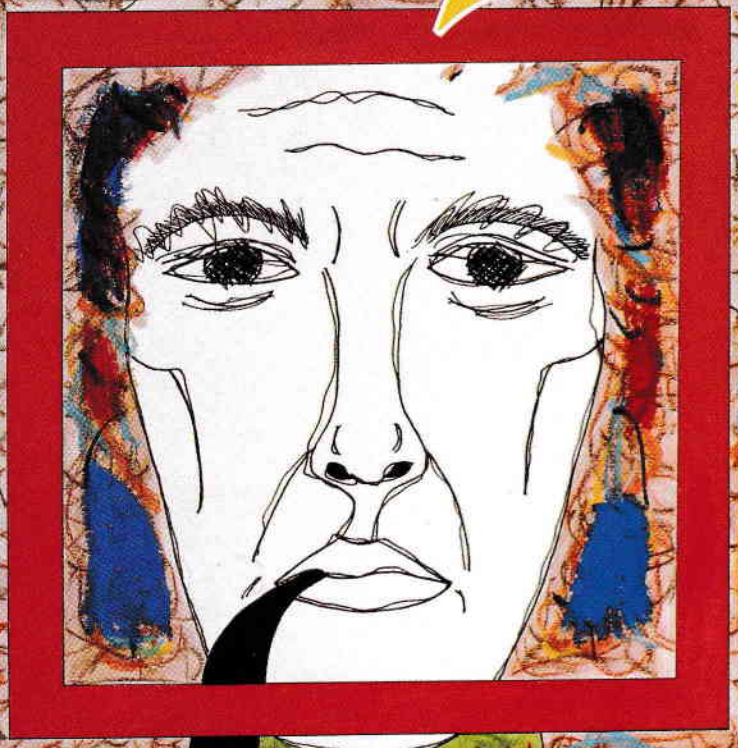
Pipes AND TOBACCOS



Spring 2004

Cover Story:
Artist Steven DaGama

The History and Future of Brigham Pipes

Barry Jones and Upshall Pipes

New Pipecarving Contest

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Davis & Son
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Briar Patch
Canton
Pipes and Pleasures
Columbus
The Wharf
Beaver Creek
Port Royal
Toledo

Oklahoma
Ted's Pipe Shop
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Pennsylvania
El Fumador
Sewickley
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Smokeworks
Blawnox
El Humidor
Wilkes Barre
Tinder Box
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Humidor Smoke Shop
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Memphis

Virginia
John B. Hayes
Fairfax
Emersons Tobacco
Norfolk

Washington DC
Georgetown Tobacco
Washington

Wisconsin
Tobacco Bar
Madison

Pipes AND TOBACCOS

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14 **Go West!**
What do European pipe smokers think of American pipemakers? An article appearing in the French magazine *Pipe Mag* offers a unique look at some American pipemakers from a European perspective.

20 **The Worshipful Company**
Tobacco usage in England exploded in the 17th century and thousands of pipemakers and tobacco shops throughout the country were established to profit from tobacco's popularity. In 1619, pipemakers and tobacconists created The Worshipful Company of Pipe Makers and Tobacco Blenders, a guild to protect their interests. Ben Rapaport traces the nearly 400-year history of the organization.

24 **Steven DaGama: The Pipes of an Artist**
Artist, writer and pipe smoker Steven DaGama has developed a recognizable style in the worlds of art and literature. DaGama frequently incorporates pipes in his visual art and poetry, finding favor with pipe enthusiasts and art collectors around the world.

32 **2004 Pipecarving Contest**
See details for the 2004 Pipecarving Contest. Open to both amateur and professional pipemakers, winners will receive great prizes from contest sponsors Butz-Choquin and *P&T*.

34 **Time-Honored Tradition**
James Upshall's Barry Jones is something of a treasured relic in the English pipemaking trade. Learning his skills from Reuben Charatan himself, Jones was never afraid to adopt new methods and styles to create never-before-seen shapes—a characteristic that he still depends upon when crafting a James Upshall pipe.

40 **David Field Rocks Arizona**
R.D. Field's David Field recently participated in Arizona's largest pipe show by a single distributor, hosted by Phoenix's Ye Olde Pipe and Tobacco Shoppe. Curious collectors browsed the vast inventory of Joura, Radice, Ashton, Il Ceppo and Becker pipes and had the chance to discuss pipes with Field.

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Spring 2004

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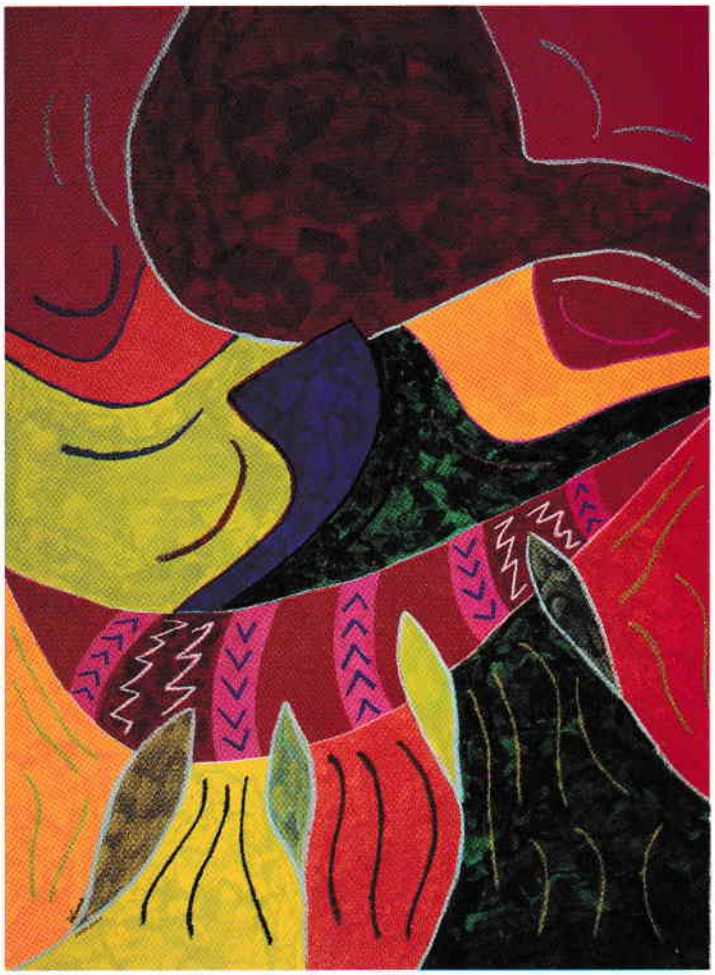

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44 **Rock Maple Magic**
In 1906, Roy Brigham accepted an apprenticeship to learn how to repair pipes. Brigham's apprenticeship blossomed into a career as a tobacconist and a pipemaker. Nearly 100 years after Brigham made his first pipe, Brigham pipes have become synonymous with pipe smoking in Canada. Brigham pipes, with their patented rock maple filter system, are now available in the United States.

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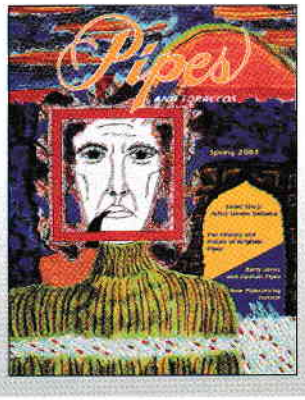

Cover: An original, specially commissioned self-portrait by award-winning artist/poet Steven DaGama.

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Automobile Safety

In the decades I've been smoking and driving, I've never caused an accident that could be attributed (in a court of law) to my pipe. I always fill and light my pipe before driving so I won't be distracted in traffic by the lighting process, though I admit this precaution is more to keep from scorching my pipe than from wrecking my car, which is worth less than my most foul and ill-maintained basket pipe and smells worse.

While I was driving to work in rush-hour traffic one day, my pipe experienced a blockage—a particle of tobacco had become lodged in the draught hole somewhere in the shank, causing an imperfect smoke. I generally twist a bristle pipe cleaner through the pipe to remove such blockages, but I didn't have a bristle pipe cleaner. In a brilliant cognitive leap, I decided to suck the tobacco piece through and catch it on my tongue, where I could easily spit it out the window, perhaps at a passing Mercedes or BMW. I drew hard on the pipe, but it wouldn't clear. The airflow was only partly restricted and the pipe was going strong and getting hot. I drew harder and harder until at last, with explosive decompression, the tobacco blockage let go and rocketed to the back of my throat. I gagged and dropped the pipe in my lap, spilling its vigorously burning contents everywhere.

The fire couldn't maintain my full attention, though, because of the maniacally weaving lines of traffic on either side of me. I dodged drivers talking on cell phones, eating Egg McMuffins, shaving, reading the paper (often all at once) as I slapped futilely at the embers, which were now merrily burning the seat and carpet as well as my lap.

My trousers were made of a 1970s-era synthetic fabric—the sort favored by editors and serial killers—and they started to melt. Expanding circles of smoldering, dissolving, chemical-laden artificial fibers were migrating across my thighs toward unspeakably sensitive anatomical areas of my person. This was no time to be concerned with the courtesy of turn signals. I zipped across the right lane and onto the shoulder, cutting off an electrical utility truck, which slammed on its brakes and skidded to a halt on my bumper, the driver angrily kicking his door open and stalking toward my car to beat the everlasting aspirations out of me.

I had more immediate worries, though—my groin was in full conflagration now. Then I remembered my Ever-Scald® insulated thermos of morning coffee. Tearing the lid off, I dumped it gratefully into my lap. I wasn't grateful for long, however. It was not a measurable improvement in comfort. I sprang from the smoking car with the crotch of my pants two-thirds scorched away, steaming and stained from belt to knees with nuclear coffee. Screeching and cursing in forgotten dead languages, I held my crotch with both hands as I hopped up and down like a cuckolded howler monkey.

The truck driver, whose rage had turned to apprehension, dove back into his truck. He emerged with a fire extinguisher and rushed to my car, spraying the inside until it resembled a solid block of Styrofoam. Only then did I notice the shouts and honks of passing motorists as they slowed to point and laugh.

The trucker looked me up and down. He started chuckling, then laughing, but he stopped abruptly. "You almost killed me with that lane change, Mac," he said, and gave me a blast in the groin with the fire extinguisher. "Just a precaution," he said, turning to leave, "in case you ain't quite out."

There's a simple moral here, of course. We pipe smokers must avoid such risks in traffic. Learn from my experience and heed my advice: *Never* smoke and drive, no matter how strong the temptation, without bristle pipe cleaners in your car.

Chuck

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P&T *Readers Respond*

Smoking and the soul

Michael P. Foley's article "Smoking and the Soul" (Winter 2004) was one of the most clear, insightful and erudite articles appearing in your magazine's eight-year history. Mr. Foley fully grasps the essence of pipe smoking on the physical, mental and spiritual planes. As both a pipe smoker and a student of philosophy for more than 40 years, I must compliment his insight and vision, and I am looking forward to reading more articles written by Mr. Foley.

Jim Carrino
Raleigh, North Carolina

Truly, the Winter 2004 issue of *P&T* is one of the most remarkable in recent years. It is the embodiment of the old saw, "from the sublime to the ridiculous." By sublime, I mean the feature on the wonderful pipes of Bo Nordh and the fascinating article by Ben Rapaport; by ridiculous, I mean the "ad" in Pipe Stuff about some nostrum called Smoker's Essential, which shows that, even in the world of pipes, one can find snake oil for sale. The question is, why would a fine magazine like *P&T* even allow such foolishness onto its pages? "Harmful effects of [pipe] smoking?" Well, if one inhales, or walks around with a pipe in his mouth 24/7, thus inviting a bad case of discolored nose hairs.... Then there is the article entitled, "Smoking and the Soul," by Michael Foley. Several pejoratives come to mind, but this simple description will suffice—just plain silly. So much pseudo-science and pseudo-philosophy in one treatise! Not to mention psychobabble. There are so many worthy topics for *P&T* to cover that it verges on the criminal to include such sheer nonsense. Call it fantasy; call it drug-induced rambling; even call it poetry, if you will; but do not call it scholarly.

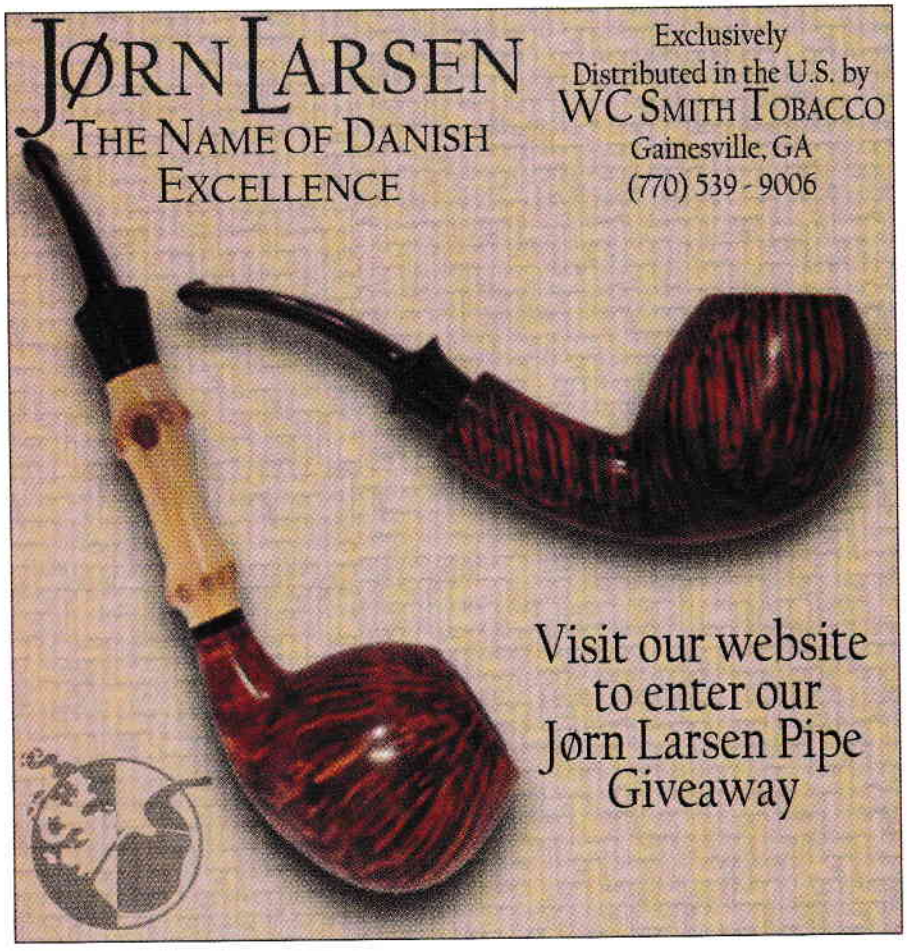
Suzanne Pohling
"The Pipe Lady"
Fayetteville, Tennessee

Thanks, Ben

I want to tell you how much I have enjoyed the historical articles by Ben Rapaport. His pieces are always well-written, well-researched, informative, and, most of all, entertaining. That is by no means an easy combination to achieve. Yet Ben seems to pull it off time and time again. I hope you will continue to publish his articles. They bring *P&T* to another level.

Bruce Harris
Scotch Plains, New Jersey

Ben Rapaport's article, "Unsolved History: The Meerschaum Company of America, an Early 20th Century Mining Venture in New Mexico" [Winter 2004] was of great interest to me for several reasons. It is a fine example of excellent scholarly historical research. It raises the specter of deposits of meerschaum perhaps to be discovered or rediscovered in the United States, where few would expect to find the mineral. It also brings a focus on an area in my home state of South Carolina. Ben mentions a deposit of crude meerschaum in the "Mid-Atlantic Ridge area, South Carolina...." Indeed, there is an area in the western portion of this state bordering upon the Savannah River and located in Aiken and Edgefield counties. Mining for clays and sands has been a major industry in these locations for years. I asked a local expert on clays (Steve Ferrell, a potter at Edgefield who has some of his works on display in the Smithsonian) if he knew of any such deposits, and he said he did not. However, Steve's focus is not on meerschaum. Thanks for putting me in touch with Ben. He responded immediately to my inquiries and informed me that his data were old and not presently available. He did suggest that I contact the state geologist to see if he has any information, which I will do. Man, what a thrill it would be to find this "mother lode." I have no idea of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what I'll do with it if I find meerschaum in South Carolina, but I'll let *P&T* know what I find. Unfortunately, he has infected me with gold, I mean meerschaum, fever.

F. Glenn Smith
Columbia, South Carolina

Renewed interest

I received a copy of your magazine along with a tobacco order from Payless Pipes. I sat down and read it from cover to cover, and then I sent in my subscription. The article "My Father's Pipes" smacked of nostalgia for me. My dad was a continuous pipe smoker; he owned six black, straight, shell briar Dunhills. Dad smoked Briggs and always had a pipe stoked up.

When I got older, I started smoking pipes too. I discovered that I could not stand Briggs, I could not afford Dunhills (still can't), and I like bent pipes. I have always been a pipe smoker as opposed to a pipe collector. I have always judged a pipe by its smoking qualities and not by its maker or its price. Pipes that did not smoke well got thrown out.

I smoked pipes through my teens, through a 23-year navy career, and into the private job sector. In about 1988, the company that I was working for banned smoking. I worked for two no-smoking companies after that. My pipe smoking went away along with most of my pipes.

In 2001, I retired again. After being retired for a while, I got tired of being retired. I went back to school and got a real estate appraisal license. I also started smoking pipes again. I have used e-Bay and the estate pipe market to build my collection to 10 pipes; most of them are high-end. All of my pipes are bent, and I smoke aromatic tobacco.

I plan on writing a "My Kingdom" article in the near future. I think mine will be quite different from most of the submissions. I plan on doing one on a favorite campsite in a national forest. I get there on my mule, and she enjoys a nosebag of grain while I sit and puff on my pipe. By the way, my mule does not object to smoke—if I give her a pet and an apple or carrot, her world is wonderful and I'm akin to a god (to her).

Thanks for a great publication. Keep up **the good work, as I am looking forward to my next issue.**

Stan Freeman
Anza, California

Slow-smoking champion

Olympia, Washington, pipe smoker Craig Watness kept three grams of tobacco smoldering in his pipe for almost two hours at the Western U.S. Regional Slow Smoke Contest hosted by the Seattle Pipe Club at the Bellevue, Washington, Tinder Box. According to Dave Bull, secretary of the United Pipe Clubs of America, Craig's time of 1:55:12 shattered the old U.S. Slow Smoke Contest record by almost 30 minutes. Tom Johnson finished second with a time of 1:19:00, and Al Ford took third place with his time of 1:00:00.

Matt Guss
Lakewood, Washington

Briar brotherhood

On Dec. 13, 2003, the Hudson Valley Pipe Club held its holiday meeting at S.M. Frank & Co., manufacturers of Kaywoodie pipes, in Peekskill, New York. An invitation was extended to members of the New York and Sherlock Holmes (Boston) pipe clubs to join us for the day. Pipemakers Paul Bonaquisti, Rolando Negoita and Joe Skoda had pipes on display and I had a table featuring Kaywoodie pipes. Estate pipes were also available for purchase. The day was mainly a social event, which included a tour of the Kaywoodie factory, the Third Annual Hudson Valley Pipe Smoking Championship (won by Rob Garbarino with a time of 58 minutes, 30 seconds), dinner, and a raffle of pipes and tobacco.

In addition to Paul, Rolando, Joe and I, Rob Distasio, Rob Denholz, Rob Garbarino, Dave Ruth, Dan Gentry, Howie Rothstein (all from the Hudson Valley Pipe Club); Bruce Harris; Andy Camire, Jay Beard, Rich Fredrics, Ted Blank (from the Boston club); Vernon Vig, Allan Goldschmidt, Justin Fornal, Kim Small, (from the New York club); and Dave Bull of the

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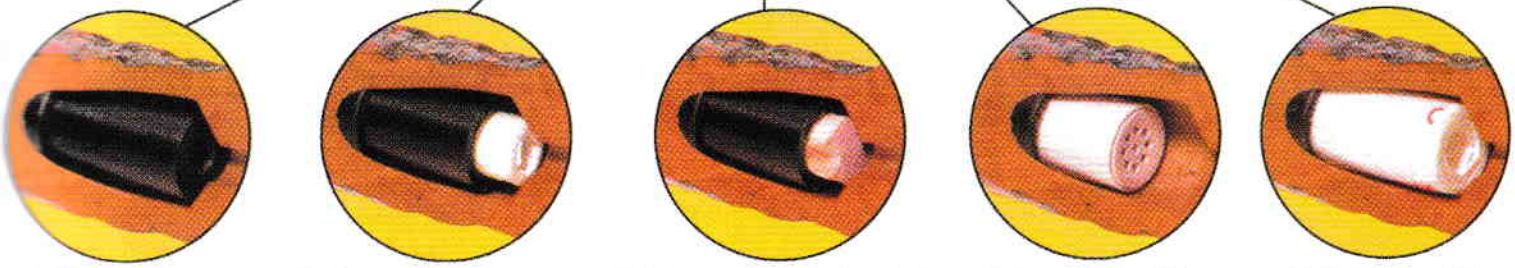

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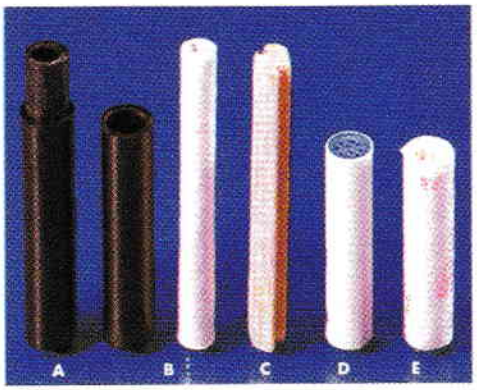

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Pocono Enclave also attended the event. I think it's safe to say everyone there enjoyed himself.

The photo was taken after the pipe-smoking contest and after several beverages had been consumed. From left to right are me, Paul Bonaquisti, Andy Camire, Rolando Negoita and Howard Rothstein. Obviously, we smoked many pipes and cigars and had a great time.

Bill Feuerbach
Peekskill, New York

And here's another view on the same day...

Our day started off by leaving Hubbardston, Massachusetts, the central Massachusetts location of Man's World, and residence of Jay (Gavel) Beard. The two of us took our leisurely drive to Vernon, Connecticut, where we always stop at the great Rein's NY Deli for breakfast, and then onward to Peekskill, New York, the home of S.M. Frank Co., maker of Kaywoodie, Yello-Bole, and Medico pipes.

We arrived around 1:30 p.m., and Bill Feuerbach, vice president of S.M. Frank Co., greeted us with a smile and a smoke. It was my first visit to the factory, and I must admit that it was a super experience to view the displays in the office area that go back to the late 1800s and the KB&B days. Bill had a superb collection in showcases on the floor, walls covered with some old prototype Kaywoodie pipes, along with many other brands that the company manufactured in years past. It was a history lesson on the brands we all enjoy today, and Bill also had a terrific display of recently made Handmade high-grade Kaywoodies for viewing or purchasing.

Along with Bill, noted funnyman and pipe crafter extraordinaire Paul Bonaquisti was also in attendance. You know that the day is going to be spectacular when you match those two guys together in one room. Look out! Altogether I believe there were about 20 people in attendance. After enjoying some fine hors d'oeuvres, we all lit our pipes and filled the room with fragrant aromas of Latakia, Perique, Burley, Turkish, Virginia and many other delectable fragrances of fine leaf.

Bill then gave us a tour of the old factory, where more than 75,000 pipes are made each year. The pipemaking room itself is quite small in size compared with the warehouse, shipping, and filter-making rooms. The machinery is very antiquated, well-used, covered in briar dust and chips, and performs every step that these professional pipemakers have to use to complete a finished pipe. The buffing wheels were most amazing to me; I had never seen such large flannel wheels before. The stamping machine that is used to put the nomenclature onto each pipe was a unique piece of machinery in its own right. A special fixture was made by their toolmaker that will cradle each pipe by the shank and hold it steady for stamping. The Yankee ingenuity can clearly be seen in many of their fixtures and setups for working on pipes. In addition to their pipemaking facility, there is a very large area of the factory where they manufacture pipe filters. This was as interesting as the pipemaking area. These machines take the raw filter material from large flat spools of paper, bend it, weave it, twist it and puncture it, and it emerges as a round filter. They manufacture these filters by the millions.

After the tour, we settled in to our instructions for the pipe-smoking contest. Bill provided everyone with a brand-new sandblasted Kaywoodie pipe for the competition. Rob Denholtz, who was the master of ceremonies for this event and also the timekeeper, had the job of making sure all rules were strictly adhered to. There were 19 contestants, and the room was a cloud of smoke. The secondhand smoke was delicious, even though it wasn't my favorite blend! If only the politically correct extremists could have seen us. The festivities continued until Rob Garbarino won the contest. I couldn't tell you the winning time. Most of the contest's participants were quite serious about winning, because the winner has his name inscribed on the Hudson Valley Pipe Club trophy. Yes, we did have one female contestant who did a very admirable job of competing for the first time. I think she's hooked now. Must've been the addictive substance that we added to the tobacco. The only mishap in the contest happened to Paul "Pipemas-

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ter" Bonaquisti, who was disqualified for reasons within his control. Then he commenced to say, "I can't believe I wasted 48 minutes of my life competing in a pipe-smoking contest." We were beyond words and our stomachs hurt from laughter.

After the pipe-smoking contest, we were immersed in a banquet of chicken marsala, Italian meatballs, rigatoni, lasagna, crusty hard bread and crisp tossed salad, and it concluded with some incredible desserts made by some of the attendees.

The generous members of the Hudson Valley Pipe Club held a very special raffle with proceeds benefiting the widow of our recently departed friend Hal Silverstein. Some of the fantastic prizes included a smooth Bonaquisti Lovat with a sterling silver band, a fine bottle of Talisker Single Malt Scotch, an excellent Stanwell sandblast, and some fine tinned tobaccos.

After helping Bill and Paul tidy up the office area, we decided it was time to leave. The day just flew by. Thanks for providing us memories of good times, great friends, fine tobacco, superb food and Bill's great hospitality. They will last a lifetime!

Andy Camire
Leominster, Massachusetts

On celebrities

I have been a reader of this magazine ever since its very first issue, and for the most part you put out a great issue time after time. I really loved the recent article about Bo Nordh; he is an amazing artist. I also loved the article, "My Father's Pipes." What I didn't love is the article about Ted Shackelford. I left the world of star-struck cigar smokers because of this same kind of thing. I don't care what Rush Limbaugh, Arnold Schwarzenegger or Hugh Hefner smoke. I don't care what any public personality smokes for that matter.

I can't speak for all pipe smokers, but most pipe smokers don't care that a public personality is smoking a rare and vast collection of Dunhills. What they really want to do is get their hands on the Dunhills. Pipe smokers do not want to be led down the aisle by someone who gets to be in movies or on TV.

Pipe smoking is not a fad; it's not for everyone and not anybody can just light up for instant gratification. True pipe smokers love to smoke pipes because of the pleasure it brings. It also carries along with it the joy of collecting pipes and rare tins. Pipe smoking is not going to be enhanced by what star power can bring to it.

Putting celebrities on the cover of *P&T* takes away the reason the pipe smokers have their own periodical. I would think that most of us would rather know what is going through the creative minds of Tom Eltang or Larry Roush. *People*, *Us* and *Star* magazines are for celebrities.

I would really like to see the magazine continue the articles that describe the creative sense of each master carver. I would also like to see a section that references some of the up and coming pipe carvers who exhibit great talent. I would also like to see more about the tobacco we smoke.

For the most part you guys do a great job, but leave the celebrities to mainstream publications. In short, I am not suggesting that pipe smokers should be isolationists. All I am suggesting is, just put quality articles between the front and back covers. As for Mr. Shackelford, I mean no disrespect. I am sure he is a fine actor and a fine pipe smoker, but actors do not sell pipes.

Tim Cullen
Cyberspace

Thank you for the great article on Ted Shackelford. With no-smoking rules springing up everywhere, pipe smoking is becoming a solitary pursuit. Anytime a public figure promotes pipe smoking, it adds legitimacy to the hobby, provides a positive light for those who might otherwise discount pipes as the accessories of a century ago, and shows the public that we pipe smokers are not some weird subculture. We need more famous pipe smokers to make themselves known; we need legislators and movie stars and prominent businessmen, as well as those of us with regular jobs, to smoke everywhere we legally can and demonstrate the positive side of smoking. We'll disappear without that. Thank you for promoting the hobby with stories such as the one on Ted Shackelford. Keep up the good work.

Ken Wilfire
Brooklyn, New York

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Go West!

Did you ever wonder what our European counterparts in the pipe-smoking hobby think about the American pipe scene? Here is an article that provides the European perspective. It appeared in the French magazine Pipe Mag *in June 2003.*

by Erwin Van Hove

Come on, list the names of five American pipemakers. What? You can't? You may not be aware that on the other side of the Atlantic, there are dozens of pipemakers. And what's more, talented ones. Don't blush, for most assuredly you are not alone. For the vast majority of European pipe smokers, the United States is a terra incognita. However, it is now time to set out once again on Christopher Columbus' adventurous voyage to the New World.

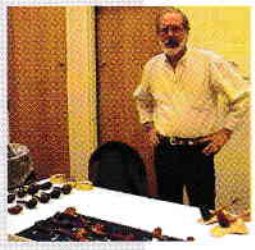
One must admit it is no surprise that the continent where the natives amazed, then seduced our ancestors with their smoking habits is still home to many fans of the pipe. And that in the land of Virginia and Burley, of Kentucky and divine Perique, there exists a strong pipe tradition. In addition to this tradition, recently the USA has shown a renewed and striking interest in the pipe. Indeed, the cigar boom of the '80s was followed by another genuine vogue. For about 10 years now, the pipe has flourished as never before. Gone is the image of the old farmer sitting in his rocking chair peacefully smoking his Half and Half in a Missouri Meerschaum. Pipes have become fashionable. Numerous pipe clubs have been founded, and every self-respecting town organizes its own annual pipe show. Pipe and tobacco magazines, as well as competitions for carvers, prosper. The Internet is loaded with Web sites, commercial and otherwise, dedicated to pipes and smoking weed. Further, on several digital boards and newsgroups, pipe collectors continuously exchange information and advice about the object of their passion. For the most prestigious Danish and German carvers, the American market has become their primary outlet, and the demand is exceeding the supply. In this extremely favorable context, it is not surprising that America was ready to welcome with open arms the "Handmade in the USA" pipe.

Of course, pipe production in the United States is nothing new. Since 186[illegible] Missouri has been the homeland of the famous corncob, and for almost a century several American brands, such as Kaywoodie, Medico, Dr. Grabow and Yello-Bole, have supplied the local market with affordable pipes. But the point of interest of this article—namely, the birth and deve-

J.T. Cooke

J.T. Cooke, Jim to those who know him, is one of the veterans. Active for 25 years as a pipemaker and repairman, he enjoys a solid reputation. The taste of his pipes is excellent, as he has developed a technique for extracting the tannins from his briar, a source of bitterness. Cooke is equally famous for his comfortable stems, which are handmade from an acrylic material that he produces himself. His models reflect a contemporary classicism. Though he produces smooth pipes, his fame and reputation were built upon his amazing sandblasts, oddly enough. In Europe, the old Dunhills, Bill Ashton-Tayor, and several Italian brands distinguish themselves by their seductive sandblasts, but they are all surpassed by Cooke, whose triple-blast technique is probably the most stunning in the world. Through successive sandblasts, he manages to make the grain of the wood perfectly discernible, producing wonderful and impressing ring grains. His pipes have only one disadvantage: His blasts are far more expensive than the European counterparts!

Lee von Erck



Another veteran is Lee von Erck. Von Erck is a fascinating personality. He is a solitary individual with ascetic looks and a sense of humor as dry as a dry martini. Without doubt he is one of the most distinctive American carvers. His work does not leave one indifferent. One either loves his very organic shapes, inspired, he says, by the nature that surrounds his workshop in Michigan, or one profoundly dislikes his bizarre and rustic pipes. Anyway, collectors of small pipes should beware! Von Erck loves big bowls. Also noteworthy is that von Erck has perfected a method, kept quite secret, of oil curing, which means that the wood is treated

with a mixture of oils to chase away the tannins and other impurities. The result is a pipe that produces a pleasant and typical flavor from the first puffs onward. The molded ebonite stems von Erck uses undergo a lot of modifications. As for the finishes–there are a few smooth pipes, but lots of partially or completely rusticated ones with a very surprising appearance. Von Erck is said to rusticate with a dentist's drill! Just recently, von Erck presented a series of pipes that are sandblasted to offer a wonderful, beehive effect: the morel finish, an impressive illustration of his craftmanship. In short, von Erck manages to produce an American pipe that does not have a counterpart in Europe.

opment of the handcrafted pipe—is a much more recent development.

Handmade pipemakers have their predecessors, today long-forgotten, who were carving for American brands such as Wilke, Barclay Rex or Custombuilt. They also have their veterans. Although some of them have exercised a certain amount of influence on the work of contemporary pipemakers, their fame was often local and consequently very limited. As this paper makes no claim whatsoever to be exhaustive, we will respectfully look beyond them and concentrate on the two individuals who, undeniably, are the founding fathers of the American high-grade pipe. The facts are remarkable. Strictly speaking, one is not even a pipemaker, and though the other is definitely an artisan of the briar, his production is very limited, even a rarity. Still, they have changed the face of the pipe universe across the Pond.

Mike Butera

Artist and pipe smoker Ed Burak walked into the New York shop of Austrian-born Paul Fischer to have his meerschaum repaired. They fraternized and Burak ended up as an apprentice in the workshop of this meerschaum manufacturer. He was later engaged by Wally Frank, where he designed pipes for that popular brand. Then, in 1968, he took over New York's Connoisseur Pipe Shop. It was there that he revolutionized the American pipe. Not as a pipemaker, but as a designer. There are obvious striking similarities between Burak and the mythical Italian pipe pope Alberto Paronelli. Like Paronelli, Ed Burak focuses on creating pipes on paper, but for the execution in briar of his designs, he engages mercenary hands. From the start his designs have astounded. He relegated the notion of the pipe as a mere smoking tool, utilitarian and boring, to the attic. Under his guidance, the pipe was transformed into an object of art, collection and passion. As refined and sensual sculptures, his pipes ended up in museum exhibits. And what's more, the Connoisseurs of Burak opened the eyes of both the collectors and his colleagues: An American-made pipe was not condemned to be mediocre and cheap, lacking personality and beauty. It could be original, innovative and seductive. Last but not least, the success of his enterprise demonstrated that there existed a niche for higher-end pipes stamped "Made in the USA"!

At the end of the '70s and beginning of the '80s, a comet blazed across the heavens of the American pipe universe. Mike

Todd Johnson

Todd Johnson is studying toward a Ph.D. in classical languages and theology. Hence it is hardly surprising that this young scholar has baptized his brand "STOA Briars," or that his three finishes bear names that come from Greek antiquity. There are the rusticated Spartans, blasted Athenians and the smooth Alexandrians. Attracted and inspired by the Danish master carvers, Johnson went through a phase where his primary objective was to master the style of his heroes, and to pay them homage. Recently, however, he has shown himself to be more and more relieved from the "burden" of the Danish tradition, creating a style of his own. He has become a master in his own right, producing genuine high-grades with excellent engineering and finish. His most stunning pieces are remarkably elegant pipes crafted in a superb smooth finish with beautiful decorative accents or bamboo shanks. From now on, this young American is the peer of the Danes. Consequently, his creations sell for prices that equal those of Tom Eltang or Bang.

Rolando Negoita

A special case for several reasons is Rolando Negoita. He is not American, and it has hardly been a year since he made his entrance into the pipe world. Indeed, of Romanian origin and from a family of artisans, Rolando Negoita studied at the Academie des Beaux Arts in Bucharest. Due to the shortage of decent pipes, he taught himself to carve pipes from all types of wood. He then came to the United States, where he became a professor of jewelry and design. At the same time he started his own workshop, where he began to create jewelry, knives, clothes, accessories and, as was to be expected, pipes. Anything can inspire this designer, from whales to walnuts, from Greek amphoras to the Bauhaus aesthetics. If there is one single pipemaker about whom we can predict with certainty that one day his pipe creations will end up in museums, it is Negoita. Elegant, sensual, fascinating, perfectly proportioned, and above all, innovative, his pipes have revolutionized the appearance of the object that is so dear to us.

Yet, they do not shock or fall into the trap of being too flashy or far-out in style. As for the finishes, Negoita not only produces very appealing smooth pipes that are only waxed, but he is also the creator of a new rustication style, the walnut finish, that imitates the look of a walnut. Does this great designer necessarily make great smoking tools? Not to worry, as thanks to the advice of pipemakers such as Tom Eltang and Trever Talbert, Negoita's engineering is exemplary. This is great pipe art with immense potential. As a matter of fact, during the last Chicago Pipe Show, Negoita won the prestigious award for Best Briar Display. He'll go far. Very far.

Butera, an American insurance broker and passionate pipe smoker, an admirer of the technical perfection and the aesthetics of the famous Italian and Danish pipemakers, made a pilgrimage to the Mecca of pipe design. He traveled throughout Europe, visiting among others one of the most prestigious carvers of that time, Baldo Baldi. During those travels he became friends with Carlo Scotti, the owner of the most famous Italian brand, Castello. He studied their techniques as well as the refined aesthetics of their creations. Mike Butera had found his vocation. After returning to the United States, not only did he enter the cigar and tobacco trade, but he also started to carve pipes. He did so meticulously, with the soul of a perfectionist. Straight away he won a competition for pipemakers, amazing colleagues and connoisseurs alike by the quality of his work. This had never been seen before! An American was able to produce pipes that could rival European high-grades,

Tim West

Elliot Nachwalter

pipes that were beautiful and presented an execution and finish that were beyond reproach. The era of the ugly and monstrous freehands was over. The genuine American high-grade had been born. From then on, American pipemakers had a role model, a point of reference. More than just an admired carver, Mike Butera became a living legend. All passionate pipe lovers know his name and his reputation, but those who have had the privilege of smoking a Butera are few. Being an overworked businessman, he has produced only a few pipes a year. His creations are therefore, even to this day, prized collectible pieces that sell for very high prices.

The real awakening of the American artisan pipe occurred in the '80s. Dozens of carvers entered the craft. While many proved to be nine-day wonders, and are now only obscure footnotes in the annals, some succeeded and today have a good 20 years of experience. Artisans such as Elliott Nachwalter, Clarence Mickles, Randy Wiley, Tim West, Steve Weiner, and Sam Learned, for instance, have made noteworthy contributions, but without having reached the pinnacle of the art of the best European pipemakers.

And today, who are the carvers who stand out from the lot, who deserve for one reason or another to be presented in this article? Evidently, any choice is subjective and somewhat arbitrary. I realize this. However, after having talked to a dozen American pipe

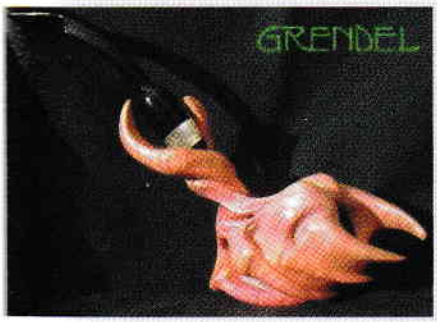
Larry Roush

Larry Roush is considered by some of the bigwig American collectors to be the very best pipemaker at the moment. Supported early in his career by Mike Butera, Roush has inherited from his mentor an aspiration for technical perfection. Appearing in the '90s, then disappearing from circulation, Larry Roush has this past year made a remarkable comeback. Since his return, his pipes have progressed and reflect a real passion and an impressive command. His stems, which are entirely handmade, are finely executed and exceptionally comfortable. His tenons, which are made from Delrin, are perfectly adapted to the size of the shank of each pipe. The balance of his bents is excellent. Since Roush is also a goldsmith, the silverwork that decorates his pipes is splendid, yet discreet. Overall, Roush's work presents the quality that few pipe artisans can lay claim to: While staying within the bounds of contemporary classicism, his style can be recognized from across the room, offering a perfect balance between virility and elegance. They are striking and compact forms with natural and harmonious flowing lines and curves. His specialty is rusticated pipes in different colors that are in perfect harmony with the cumberland, ebonite or bakelite stems. Just recently, Larry Roush has started to experiment with sandblasting, and the first results look very promising. His pipes are a feast for the senses, for both the eyes and the touch. They are unpretentious pipes. Serious. Solid. Timeless.

Randy Wiley

Trever Talbert

Hallelujah! One of the very best American artisans has recently settled on French soil. Trever Talbert has actually taken over Patrice Sebilo's business, the carver whose name is associated with morta pipes, the fascinating material that is halfway between vegetable and mineral. Talbert gives free rein to his creativity in shaping elegant and refined mortas. Yet, briar is still his primary material, where something is offered for every taste. The Ligne Bretagne,



made out of an old stock of preturned stummels, appeals to collectors of classic shapes, and to those who want to acquire a pipe from a high-grade artisan at a very attractive price. For the aficionados and collectors, Talbert presents the Talbert Briar series. These pipes are superb creations, made entirely by hand, and truly reflect his remarkable talent. Eclectic in style, often very personal in nature, featuring construction and finish of the highest caliber, these masterpieces can satisfy the most blasé of collectors. In turn, the most uncommon and therefore the most expensive series, baptized "Halloween," really raises some eyebrows. As

the name implies, they are often bizarre creations that look like they came straight out of a Bosch painting or a horror movie. Amazing tours de force, these pieces might be more appealing to the experienced collector than to the mere common pipe smoker. It should also be noted that since Talbert set up his new sandblast equipment, he has produced blasts that are simply breathtaking.

makers and connoisseurs, it turns out that the same names are mentioned time after time. Here then are a few of those icons.

Having completed this little survey, it's time to address some issues. Does the American handmade distinguish itself from its European counterpart? What is striking at first sight is that the experience and accomplishment of the typical American pipemaker are in no way comparable to those of the typical carver from the Old World. Over here, be it in France, the United Kingdom, Italy or Denmark, the key words are tradition and continuity. The know-how is transmitted from generation to generation, thanks to the guilds and to the workshops where masters and apprentices work side by side. Moreover, these intensive and daily contacts between established carvers and young lions are facilitated by the fact that pipe production is often concentrated in a very limited geographical area. Saint-Claude, Pesaro or Svendborg are perfect illustrations. Conversely, in the United States, there are no guilds or workshops, such as Larsen, that engage, guide and systematically develop new talent. Moreover, in this gigantic country where the artisans are scattered from Florida to Montana, and from New York to California, frequent face-to-face contacts are by definition out of the question. Hence, the American pipemakers are fundamentally self-taught. And proud of it!

However, this is only part of the real picture. Living in the era of communication tools and the digital highway, the American carvers are less isolated than one might expect. Most of the young lions are able to contact their elders by telephone and e-mail. Furthermore, Trever Talbert, one of the most respected artisans, has published on his Web site a rather detailed description of his working methods and a wide range of practical tips and advice. Many neophyte carvers will admit that this Web site has been very useful in getting them started. And finally, there's this typically American phenomenon of pipe shows. Many of the established, even legendary, artisans from Europe, and the best American pipemakers, attend these shows, where the less-experienced carvers take advantage of the opportunity to ask them questions. During these meetings, pipemakers from both sides of the Atlantic fraternize and exchange tips, ideas and resources. In sum, there definitely is some kind of transmission of the know-how, though obviously it is in no way as systematic as in Europe. And that's not all. Certain American carvers have set out on a pilgrimage to the paradise

of the high grade: Denmark. Todd Johnson for instance, has had some training in Tom Eltang's workshop. Tony Rodriguez, an artisan who is unknown to the average collector, has been guided by the legendary Lars Ivarsson and Jess Chonowitsch. And as the artisan pipe made in the U.S. has now existed for at least two generations, naturally certain pioneers have helped or influenced

Mark Tinsky

The same cannot be said of the products from Mark Tinsky. His more-than-reasonable prices and his good-natured personality have made Mark the favorite of many Americans. It is difficult to find an amateur who does not possess at least one pipe made by the American Smoking Pipe Co., which Tinsky founded in 1978 with his friend Curt Rollar. In 1990, after the departure of his associate, Tinsky continued on by himself, building a solid reputation using quality briar from Greece and stem blanks imported from Italy, offering collectors a vast assortment of models and finishes. In short, his pipes are beautiful and well-made pieces that produce a taste beyond reproach. Neither off-the-shelf nor haute couture, they are solid handmades for an affordable price. And by the way, it is Tinsky's pleasure to carve the pipe of your dreams, as he readily accepts commissions.

Also noteworthy is a future changing of the guard of sorts, as his son Glenn has inherited his father's talent, and, at the age of 16, is selling his own creations.

Young Lions

Todd Johnson and Rolando Negoita aren't the only young lions who have benefited from the pipe boom in the United States. Among the dozens of new pipemakers who have emerged these last few years, several deserve to be mentioned. Michael Lindner, who is clearly inspired by the Danish masters, is creating shapes that he can call his own. Moreover, his perfect execution and finish have become famous. Tyler Lane and Brian Ruthenberg are still searching for their own styles, but are already producing beautifully made pipes, with remarkably comfortable stems. The work of Jody Davis is obviously influenced by his mentors Lars Ivarsson and Jess Chonowitsch. Even the smoking properties and the taste of his pipes remind one of the legendary Chonowitsch. Walt Cannoy, after several months of inactivity, has returned to the scene, impressing collectors with his creative and personal style and attention to finishes. As a matter of fact, some of his creations would be perfectly suited for an unorthodox use during a black mass. And finally—but keep this a secret—a name to remember is Will Purdy. This amateur carver has not yet entered the arena. For the moment he refuses to sell his creations. He is perfecting his craft in peace. And believe me, this guy has talent.

Michael Lindner

Tyler Lane

Walt Cannoy

some of their successors. Trever Talbert doesn't hide his appreciation for the advice that he received from Paul Perri. Mark Tinsky made his debut under the wing of Jack Weinberger. Mike Butera has helped and influenced several contemporary carvers, such as Larry Roush, Mike Frey and the recently deceased Steve Weiner.

So where's the common style in all of this? Is there a typical American style just like there is a typical Danish, Italian, or English style? The answer is both simple and undeniable: not at all. Remember, there are neither guilds nor workshops employing several carvers, nor any organized apprenticeship. Under these conditions, it was to be expected that these artisans, scattered to the four corners of a huge territory, were destined, or even condemned, to be real individualists. The most fundamental characteristic of the pipe handmade in the U.S. is its eclecticism. However, while observing the work of the best artisans, one can clearly distinguish two contradictory tendencies.

Denny Souers

On the one hand—and even if this might be rather regrettable, it is nonetheless a phenomenon that is quite understandable—there are pipemakers who are so inspired by the European production that their work shows an obvious lack of personality and originality. John Eells, for instance, is aiming at equaling the Dunhills of the grand era. The work of Michael Kabik, retired years ago, looks quite similar to that of Preben Holm. It is striking to what degree the aesthetics and technical perfection of the Danish masters inspires an almost obsessive fascination among so many young carvers. It is symptomatic that many Americans make every effort to copy typically Danish creations, such as the blowfish, the pickaxe and the ukulele. Incidentally, it is this awe that threatens to paralyze the personal creativity, and irritates some American pipemakers and collectors. But hush, this must remain between us!

Will Purdy

On the other hand, there are those pipemakers who are indefinable, who escape each attempt to classify, who are fiercely individualistic and original. Their work has nothing in common with either the European aesthetics or with the production of their American colleagues. The creations of Joe Mariner or Denny Souers, for instance, look more like Martian sculptures than smoking tools. And we have already emphasized the innovative originality of the work of carvers such as Lee von Erck, Trever Talbert, Walt Cannoy and Rolando Negoita.

If the pipe handmade in the U.S. is tempting you, it is useless to run to your favorite pipe store: the American pipemakers are not distributed in Europe. The reason is twofold.

The European market is saturated with the availability of numerous brands and carvers in Europe. Most Europeans are not interested at all in American pipes because the choice in European-made pipes is so wide. Secondly, the demand for American pipes in America is large enough to exhaust the entire production of American handmades. Most American carvers, therefore, don't make any effort to make their pipes available to the European market. However, Trever Talbert intends to introduce, in his business in Britanny, the products of several American pipemakers. But the easiest and perhaps the most pleasant way to acquire American pipes is to contact the carvers directly by e-mail. In addition, most of these craftsmen have a Web site to sell their products. Go visit them and feel quite safe about it. Moreover, you will be impressed by the warm welcome from these passionate artisans who share with you the love of the pipe. And what about the language barrier? Be assured, pipe lovers will always find a common language.

This article, originally published in the June 2003 issue of the French magazine Pipe Mag *was translated by Erwin Van Hove with the help of Georgia Lee Patterson and Art Ruppel.*

Links to the Web sites of the pipemakers included in this article may be found in the online edition of this article on the *P&T* Web site, *www.pt-magazine.com*

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The Worshipful Company of Tobacco Pipe Makers and Tobacco Blenders: Not Your Typical Trade Organization

by Ben Rapaport

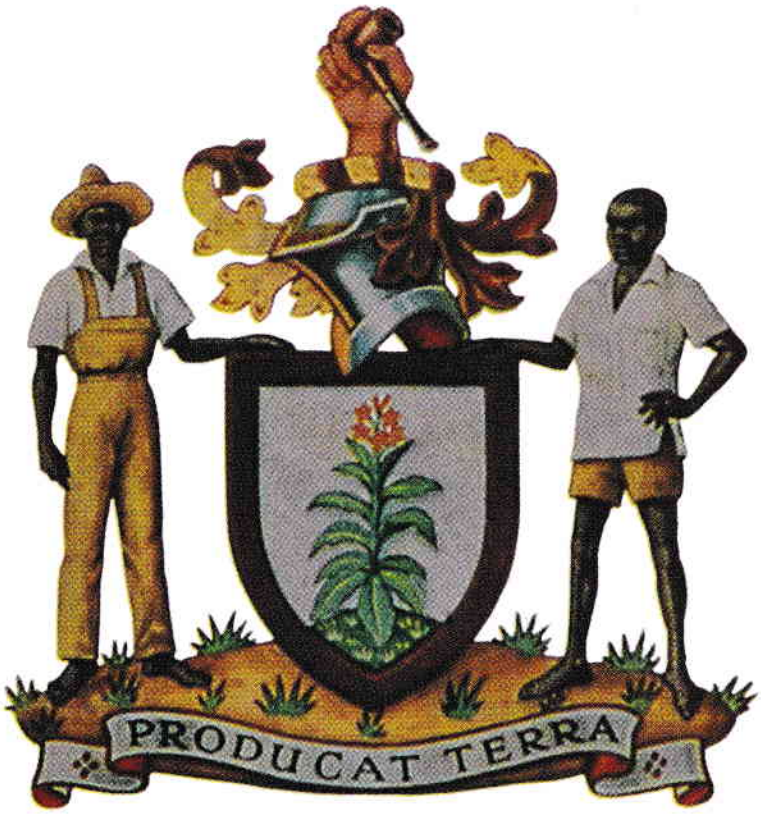
Let's pretend, for a moment, that it's 2119. As I gaze into my crystal ball, I see that our world is fundamentally unchanged, and pipe smoking is still a very popular pastime. I see something else: An organization, established to protect the interests of pipemakers, is about to celebrate its cinquecentennial—500 years of almost continuous operation, give or take a few years of inactivity and the occasional dissolution. That trade organization was established in England on Oct. 5, 1619. Following suit, the Dutch established three clay-pipe guilds: in Gorinchem (1656), in Gouda (1660), and in Leiden (1661). A Danish guild of pipe craftsmen was founded around 1655, and a similar organization for Swiss pipers in 1697. With the assistance of John J. Adler, formerly of Cadogan Investments Ltd. (GBD), I can tell this story, limiting my remarks to only the English guild.

By 1600, some say, there were about 3,400 pipemakers in England and, by 1614, some 7,000 shops were selling tobacco in and near London alone, so a natural outgrowth of this burgeoning cottage industry was to incorporate—or in the language of that day, to establish a guild. King James I was a critic of smoking, but he realized that a developing tobacco trade offered him an ideal opportunity to augment the Privy Purse with import duties. In early 1608, he imposed duties on tobacco, but on Oct. 5 of that year, he granted the very first charter of incorporation to the Tobacco-Pipe Makers of Westminster in the County of Middlesex—to keep it under close scrutiny, and to control the manufacture of clay pipes. Interestingly, 11 years later, in 1619, he banned tobacco growing in England.

This charter was surrendered to King Charles I, who granted a second charter on Dec. 10, 1634, to a reincorporated company. The early history of this guild is obscure, due to the loss of records, but it is known that a bit of collusion was involved in granting this second charter. Agents representing the monopoly that provided the pipe clay had received a grant for a fixed term of 21 years, commencing in 1618, and had paid the fee to obtain this new charter and its bylaws; these agents also paid the reincorporated company 300 pounds a year to cover the King's rent, and agreed to pay someone 40 pounds a year to teach the members of the company how to use sea or pit coal—which was then gaining greater popularity over wood—in their kilns. In turn, the company agreed to burn only the more expensive coal to fire the clay pipes, and to pay the king a yearly rent of some 100 pounds for this privilege; it was also obliged to buy all its pipe clay from the monopoly.

The member pipemakers were not a prosperous lot, and they often pleaded poverty. The three-way compromise was not beneficial to them and, in 1638, they complained to the King and Privy Council that they could no longer afford to buy from the monopoly that was fixing the price of its clay. In 1643, they complained that the duty on pipes had put some 1,000 London workers out of work, and that non-registered pipemakers were ruining the company. Soon thereafter, the company forfeited its charter for failure to pay annual rent and was dissolved.

Another company was established on April 29, 1663. Charles II granted this charter of incorporation to the pipemakers of London and Westminster, the kingdom of England, and the dominion of Wales, a much broader charter in geographic scope, because it included Bristol, Staffordshire and Broseley, three significant centers of clay pipe production. It contained restrictions and conditions, particularly one that prohibited the export of pipe clay. Three months later



the company was recognized as a London City Company, a significant civic recognition to pipemakers. As a London City Company, its charter and bylaws not only were enforceable in London, but also provided better regulation of the trade; more important, "until civic recognition was accorded, a tobacco pipemaker could not legally work in the City as a master man unless he took up the freedom through some other company."[1] (At this time, the Grocers Co., chartered in 1690, was the guild of tobacconists and tobacco cutters.)

The 1663 charter remained in force for the next 200 years. The first recorded bylaws were dated 1821, although it is believed that earlier versions existed but cannot now be found. This company lapsed for the want of members and, prior to 1869, it also dissolved in the face of adversity while attempting to enforce trading rules that resulted in several costly legal actions against some of its members. Others have suggested that snuff became a more popular mode of enjoying tobacco, and this also contributed to the company's dissolution.

Fast-forward to the 20th century. On March 24, 1954, several principals of the trade met to revive the company. The name was changed to the Company of Tobacco Pipe Makers and Tobacco Blenders, a new constitution was written, and Mr. Alan L. Adler was installed as the first master (1954-55), along with other titled officers: four wardens, 20 assistants and a clerk; Alan Adler was master again in 1965-66. Among the other masters were tobacco industry notables whose names are familiar to anyone who has ever owned a British-made briar pipe or smoked English tobaccos: Alfred H. Dunhill (1955-56); Edmond C. Hardcastle (1968-69); Derek D. Merton (1983-84); John J. Adler, Alan's son (1982-83); Louis A. Chapuis (1986-87); Richard Dunhill (1987-88); Simon G. Orlik (1998-99); and J. Alec G. Murray (2001-02).[2] On March 5, 1956, the College of Arms designed what is officially known as the Grant of Livery Arms, the company's armorial shield, *Producat Terra* (see illustration), which was adopted from the old company. (The word "livery" harks back to the time when the clothing worn denoted the allegiance of the wearer, and companies provided distinctive clothing for their members.) In December 1960, the company received its Grant of Livery and became one of the 103 City Livery Companies of London; based on seniority, it is ranked 82.[3] Its membership list currently includes more than 150 members of the trade identified as either Liverymen or Freemen. Activities, programs and accomplishments are announced in its quarterly journal, the *Livery Newsletter and Gazette*.

Today, the company defines itself as "a non-profit seeking unincorporated association whose principal purpose is the advancement of fellowship of those within the tobacco industry and the support of good causes."[4] It is remarkable that, in our own lengthy history of struggle and survival in a very competitive industry, no comparable American organization exists with such a philanthropic charter and such noble aims. The charitable works that the company is engaged in today are educational assistance—e.g., the Tobacco Pipemakers Scholarships, the Guildhall School of Music scholarships, and the St. Bartholomew's Hospital scholarships; and support to various foundations, such as the London Federation of Boys Clubs, organizations for the disabled, and the military. The company's goodwill extended to purchasing the old Broseley Pipe Works; this factory was fully restored and reopened as a museum in 1995.

As another example of its goodwill, in 1993, Dr. David Higgins, an archaeologist at the University of Liverpool, proposed the establishment of a National

Clay Tobacco Archive to "collect, conserve and maintain a national archive of the clay tobacco pipe industry and related matters for the benefit of the public, both now and for future generations," and to "promote and encourage the general education of the public in the study of the clay tobacco pipe industry and related matters." In 1995, the archive, housed at the Department of Archaeology, University of Liverpool, was formally registered with the Charity Commission. The Worshipful Co. is currently investigating how to financially support the archive. Sometime in 2004, the company will celebrate its first 50 years in its new role and mission.

Annually, it recognizes the tobacco industry with awards, including an award for the retailer of the year, and the Frederick Tranter Trophy, a biennial award for excellent craftsmanship in the industry. The recipient of the Livery Co. trophy for retailer of the year in 2003 was Mike Davis of Frederick Tranter, Cambridge, and the recipient of the Tranter trophy for 2003 was Colin Fromme of Charatan for the object of everyone's admiration, an exquisite Charatan freehand pipe.

In 1969, to celebrate the 350th anniversary of its founding, 500 numbered copies of *A History of the Worshipful Company of Tobacco Pipe Makers and Tobacco Blenders* were published as a not-for-commercial-sale publication, but the occasional copy can be found in the used-book trade from time to time. Those interested in further information about the company should write to N. Hallings-Pott Esq., Clerk to the Worshipful Co. of Tobacco Pipe Makers & Tobacco Blenders, Hackhurst Farm, Lower Dicker, Hailsham, East Sussex BN27 4BP, England. Information on the company is also on its Web site, *www.tobaccolivery.org*.

Of course, I know it's 2004, and I also know that I won't be around to participate in the company's 500th anniversary celebration in 2119. Nevertheless, in the annals of recorded pipe history, it's the oldest company of its type on record, it has had a positive, enduring and sustainable influence on the English tobacco industry—more so on the English pipe trade—and its philanthropic commitment is impressive.

America's involvement with tobacco is as lengthy as that of England, so I have very often wondered if our world might have been somewhat different today if a U.S. organization similar to the Worshipful Co. had been actively and continuously engaged in promoting the American pipe trade. This reflection is merely wishful thinking, just a random cerebration, an idle thought, so I just cache it with all my other pipe dreams. *P&T*

[1]David Atkinson and Adrian Oswald, "London Clay Tobacco Pipes," *Journal of The Archaeological Association*, Third Series, Vol. XXXII, 1969, 173.

[2] John J. Adler currently serves as the chairman of the company's Benevolent Fund Trustees. The current Master for 2003-04 is F.M. (Michael) Bramwell.

[3]City of London companies, collectively known as the Livery, are unique in that they foster their trade in a wide context, serving the community and embracing modern skills and professions.

[4]The Worshipful Company of Tobacco Pipe Makers and Tobacco Blenders, *Report of the Master and Wardens for the Year Ended 25 March 2001*, July 5, 2001.

CPCC
CHICAGOLAND PIPE COLLECTORS CLUB

THE CHICAGOLAND INT'L PIPE & TOBACCINANA SHOW

SHOW DATES:	May 15 and 16, 2004
SHOW TIME:	Saturday, 10 a.m. til 5 p.m.
SHOW TIME:	Sunday, 9 a.m. til 4 p.m.
ADMISSION:	$8 One day or $10 for both days

Location: The Mega Center, Pheasant Run Resort, 4051 East Main Street, St. Charles, Illinois 60174. To make room reservations, call 630/584-6300 or 800/999-3319. Mention the Show for special room rates.

The CPCC, Thursday, May 13 "Pipe Making/Hands On" Seminar will be from 9 a.m. til 5 p.m., in a side room in the Mega Center. This will be conducted by Lee Von Erck.

The CPCC, Friday, May 14 "Pre-Show" (Buy/Sell/Trade) will start at 9 a.m. and run until 5 p.m. The CPCC, Friday, Golf Tournament will start at 8:30 a.m. Contact Bob Hamlin for further information.

All 267 exhibit tables are currently "sold out." There is a waiting list for those wishing an exhibit table. The cost per exhibit table is $120. Our Saturday evening dinner is $60 per ticket. There are only 150 tickets for this dinner.

The United Pipe Clubs of America (UPCA) will have its second National Smoking contest at our Show, on Sunday, May 16, at 1 p.m. Contact Vernon Vig or David Bull for more information.

The Chicagoland Int'l Pipe & Tobacciana Show has its own internet site at, www.chicopipesshow.com.

For further information contact Mike Reschke at 630/889-0453 or e-mail mwreschke@ameritech.net, or Frank Burla at 630/271-1317/e-mail fpburla@aol.com

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Steven DaGama:

The Pipes of an Artist

by Mark Beale, M.D.

Artist, writer, and pipe smoker Steven DaGama has accomplished what most artists and writers dream of but rarely achieve: a recognizable style. In the world of art, a DaGama looks like a DaGama and nothing else. The man behind the pen displays as much style as his art, and is even more intriguing.

"My paternal grandmother's family descended from the Portuguese explorer Vasco da Gama," DaGama says. Vasco da Gama was the first to successfully navigate the route connecting Europe with the Middle and Far East. For the geographically challenged, the voyage involved rounding the Cape of Good Hope (the horn of Africa) in a sailing vessel. For this brave and successful feat, Vasco da Gama has become known as one of Europe's greatest explorers, chosen by the producers of the "Biography" series of Arts and Entertainment Television as one of the millennium's 100 most important figures.

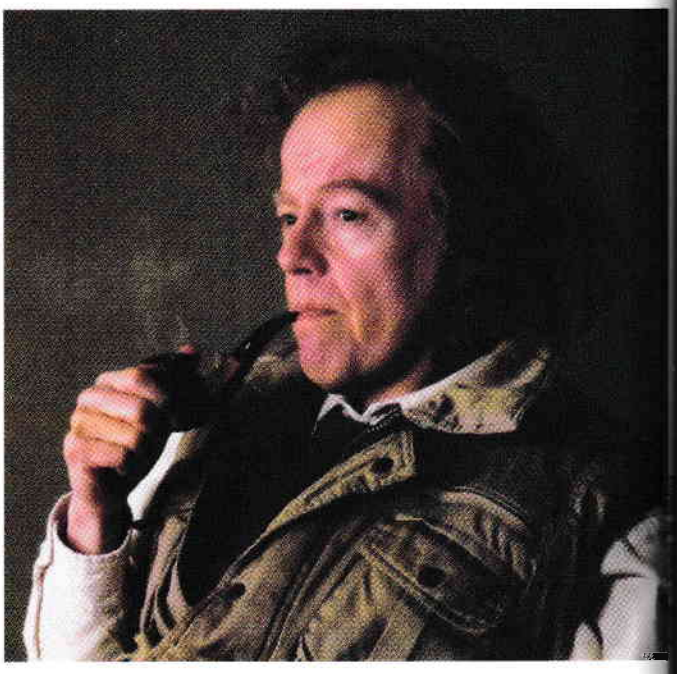
The same pioneering spirit flows through DaGama's veins and out through his pen. With a desire to broaden his perspective, DaGama did quite a bit of his own exploring. "My parents traveled, but I wandered. There is a difference," DaGama explains. "They traveled in style, with grace and dignity; I headed out with what cash I had at the time. I hitchhiked, bummed rides on boats, and walked until my legs gave out. Something in me needed to know the world, needed to see it, smell it, taste it. I met remarkable people, saw breathtaking landscapes, picturesque towns and villages; I also saw the poor, the desperate, the damaged, the wounded." DaGama draws on these experiences and incorporates them in his art, much of which has an international flavor.

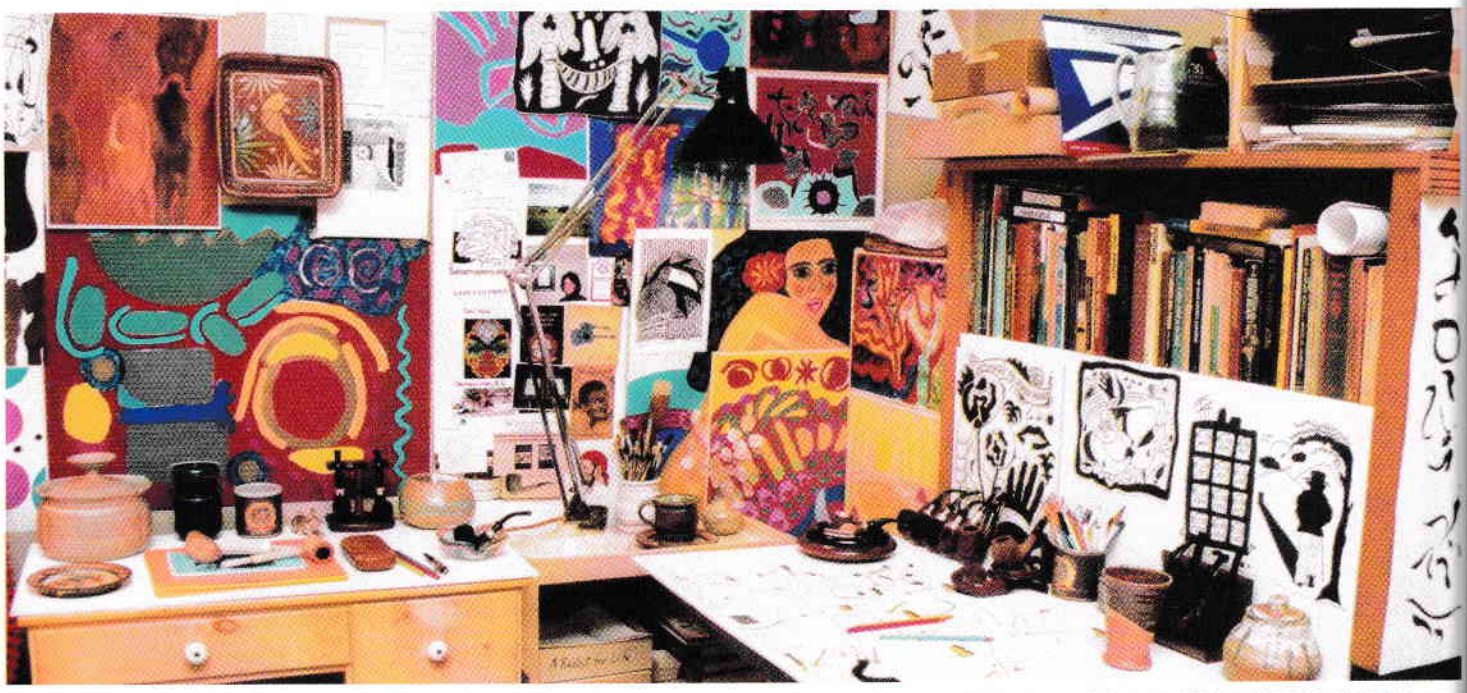
Of his childhood, DaGama says, "I wrote and drew pictures from about age 6 because the tools for the writer and artist were in the house—paper, books, pens, ink, paint and a manual typewriter." As a young man, he worked as a farmhand, horse trainer, librarian and landscape gardener. "I began to write and paint seriously in high school," DaGama says, "and attended Ashland College, the University of Akron and Kent State University to study poetry. I would have gone to the moon had a poet lived there. I studied art in all mediums with Robert Curry at the Akron Art Institute and watercolor at Ashland College with Clell Cox; but my father was my first art teacher." DaGama's father was also an interesting figure, who worked as a Portuguese translator, interpreter, and blimp pilot and was a draftsman and watercolorist. He lived in the United States and in Brazil and illustrated a book for the U.S. Navy on the history of blimps in warfare. DaGama's mother designed her own clothes from sketches she made at storefront windows.

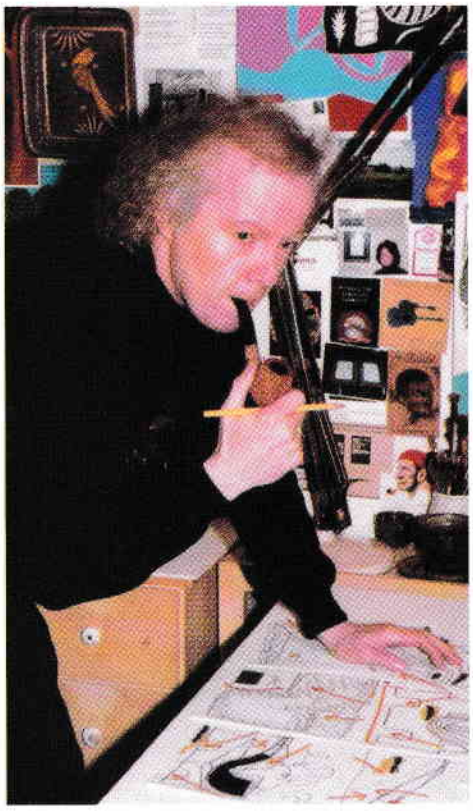
In addition to the penchant for art, adventure and exploration that runs in the DaGama family, there is a fondness for pipe smoking. "Pipes were always present in my world," says DaGama emphatically. "My grandfathers and uncles smoked pipes, my father smoked a pipe." DaGama insists on an "everyman's" view of pipes. "There was nothing tweedy or professorial about them," he says. "Fishermen and sailors smoked pipes, longshoremen smoked pipes, poets and artists smoked pipes."

DaGama tells the story about his introduction to the pipe world: "My first pipe was given to me—along with a paycheck—by a man who hired me to work with his horses. He and I spent a blazing afternoon dragging a corral, and when we were finished, he paid me on the spot and presented me with a gift-wrapped pipe. It was a half-bent something or other. We sat under the only tree left standing in the corral and smoked our pipes. Not long after that, I helped the same man unload a shipment of mustangs from Montana. Three wranglers delivered the horses: One didn't smoke, one rolled his own cigarettes, and one smoked a pipe with a beautiful amber stem. These were hard characters. If I had called the pipe smoker tweedy, I wouldn't be alive today to enjoy pipes!" Currently, DaGama's collection includes a number of Irish and Italian pipes. He enjoys briars by Peterson, Castello and Ser Jacopo, among others. He favors bent pipes with silver fittings and smokes primarily Virginia tobacco. A favorite blend is Mac Baren's Dark Twist.

DaGama frequently incorporates pipes in his visual art and poetry. His work has found favor with pipe enthusiasts and art collectors, and more than 300 of his pieces are included in public and private collections in India, Switzerland, Holland, Portugal, Brazil, Canada, and, of course, the United States. Public exhibitions of his work have been a mainstay of the artist's distinguished career. DaGama's style encompasses a range of expression, from hard-edged and angular to flowing and whimsical. Movement is felt in his drawings, and one often cannot dis-





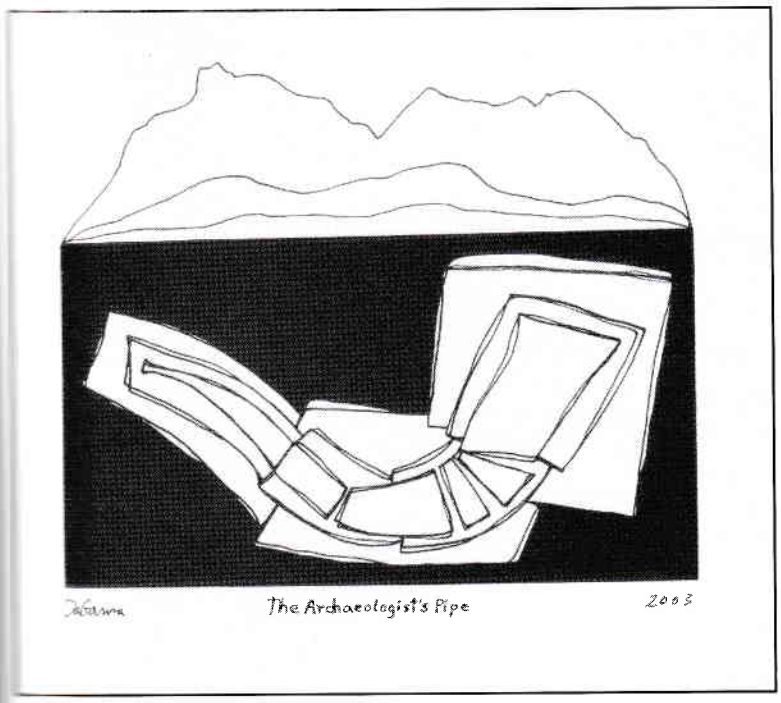


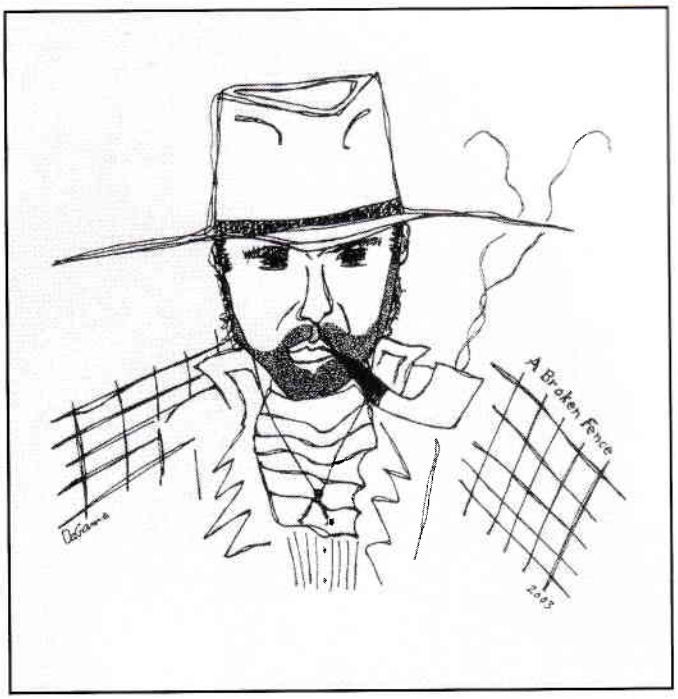
DaGama's studio and work table with preliminary drawings are shown above. "Items include my grandmother's poetry journal," says DaGama, "written between 1902 and 1906, my only photograph of my father with his pipe, a portrait of my great-grandfather Alexandre de Saldanha da Gama, a colored ink drawing made by my father of the Portuguese family crest, and a pair of miniature Portuguese shoes crafted in leather and wood."

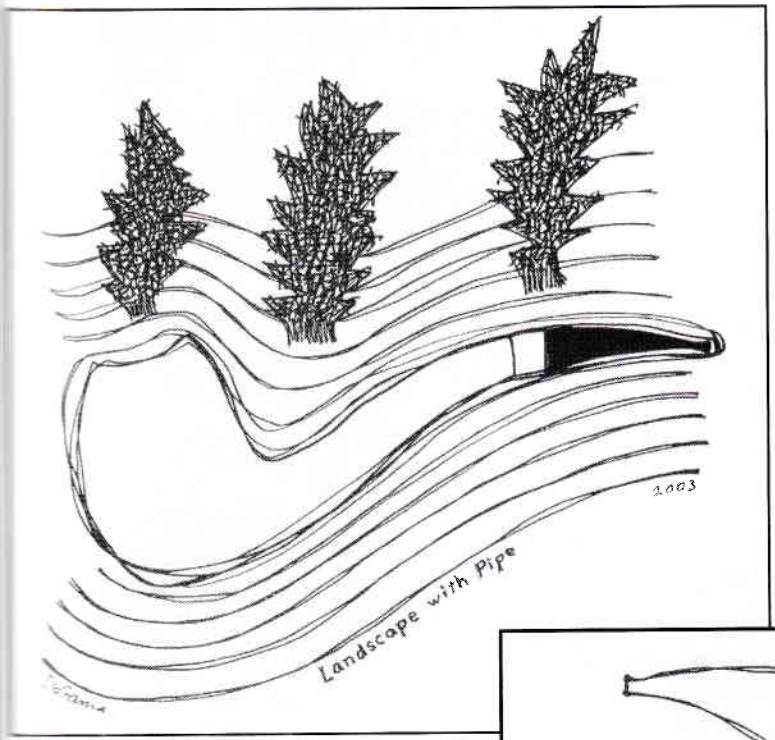
cern where the pen was put to paper or removed from it. "My approach to pipe art generally focuses on movement, imagination and a certain element of surprise," says DaGama of his style. "I like to work a pipe into a landscape or stick one on the deck of a ship, whatever might be unexpected. Pipe shapes are rather sensuous and fluid."

In addition to his visual art, DaGama's poetry and prose have found a home in publications as diverse as *Wascana Review*, *Two-Edged Sword*, *Wavelength*, *Canadian Forum*, *Tamarack Review*, *Signals London*, *Yellow Silk: Journal of Erotic Arts*, *The U.S.A. Mainline*, Switzerland's *Poesie Vivante*, and India's *Hungry Generation*, among others. These works have explored such divergent themes as love, loss, joy, memory, grief, sexuality, music, violence, cruelty, history, and contemporary society. His work has been translated into Portuguese, Spanish, French, Italian, German and Swedish. He has won numerous awards, including Poet of the Year 1985-86 from *The U.S.A. Mainline*.

On the recommendations of Canadian poet Irving Layton and American author and watercolorist Henry Miller, DaGama





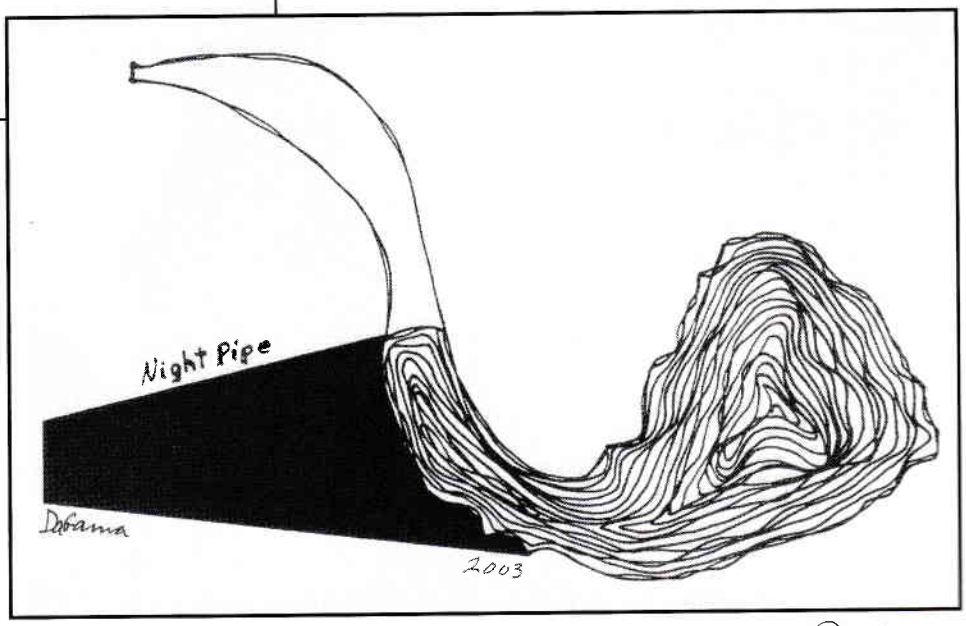


THE FEAST

For Albert Mendez

Friends, night is asleep on the roof. We should feast, if only on round loaves, a shepherd's hard cheese and olives still attached to the stems. We should drink, if only French roadside red, or Portuguese *vinho verde*, which is crisp and cool. We should drum on these planks with our fists and repudiate politics, and acclaim love and other fires not yet extinguished by the spittle of cynics. We should smoke our pipes, sampling tobaccos dished up in shallow pottery bowls. We should laugh with our teeth. Let the feast begin! Night is asleep on the roof, friends.

Steven DaGama



received the Abraham Woursell Foundation Award from the English-American Institute of the University of Vienna, Austria. He was the first North American poet to receive this award, which consisted of a sizable five-year writing grant designed to keep the artist working at his craft. DaGama is also included in the prestigious *Who's Who in Entertainment*, a listing of the most influential creative talents in the United States.

To call DaGama's work "entertainment" is an understatement, however. To call it "moving" is closer to an appropriate adjective. His work provokes a reconsideration of life's most important issues. DaGama's

Down to the Roots

Down to the roots
of briar, down to the roots,
I am smoking
a hillslope in Greece.
Below, an oil tanker slips

toward opulence
through the playtime
of dolphins.
Above, a goatherd
props on his cane;

he raises his pipe to me,
I raise my pipe to him.
Hello! What news?
Rumor has it,
Nikos is writing again

(but not here)—
another novel
about men and women
who live down to their roots.
I am dying

to read his book,
however, I must not die today.
Today I am smoking
down to the roots
of briar, down to the roots.

Steven DaGama

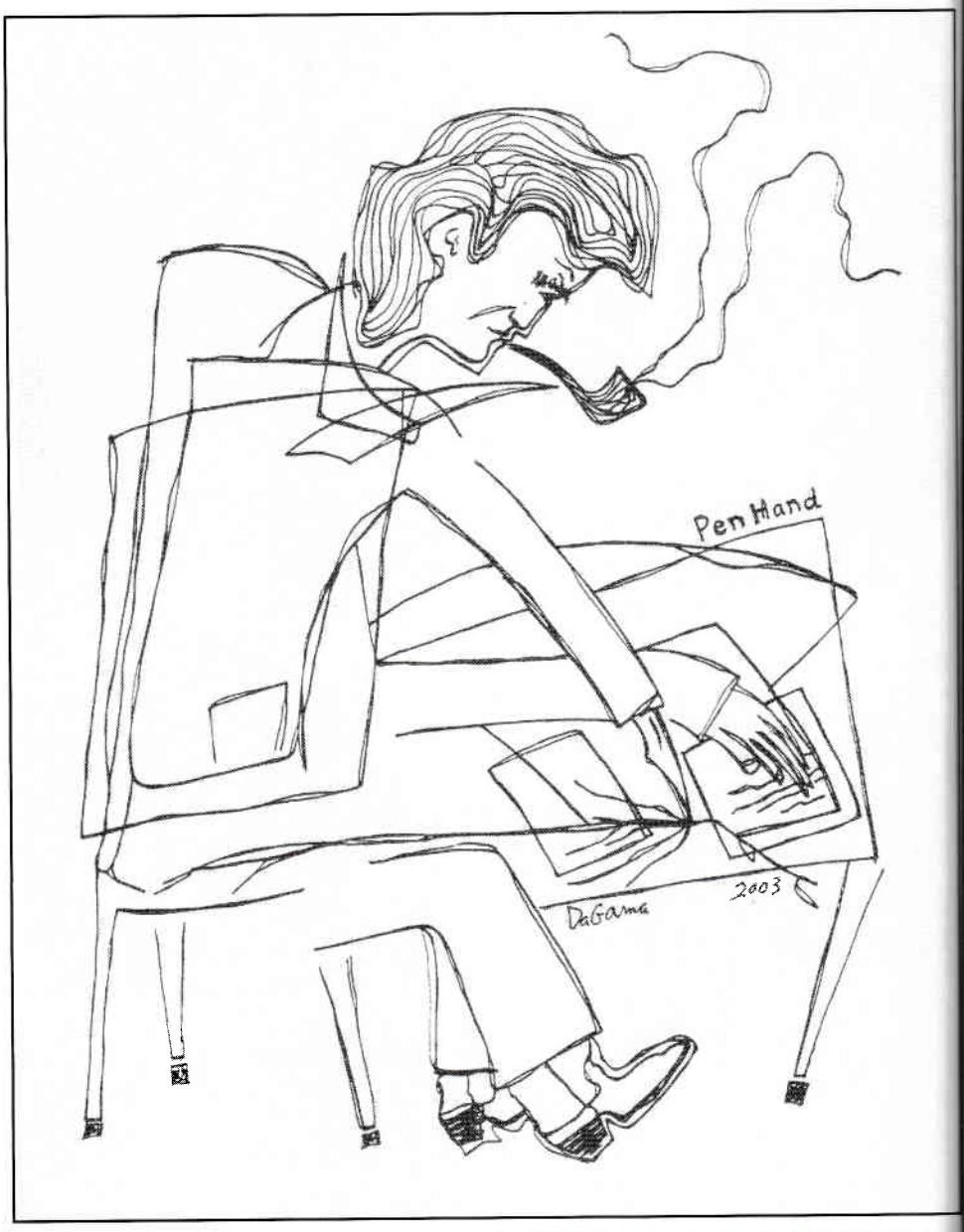
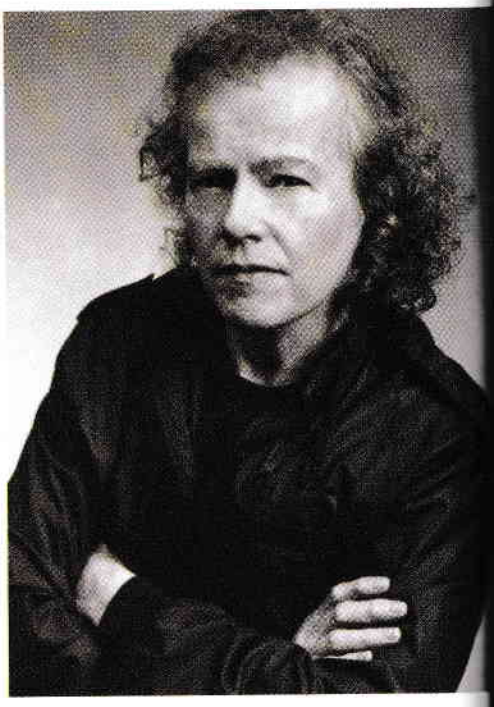
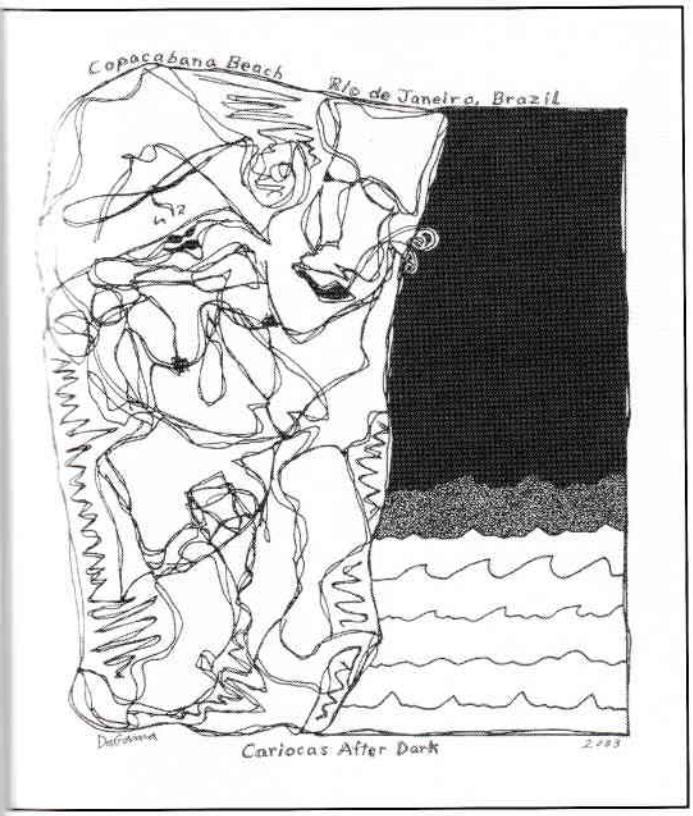
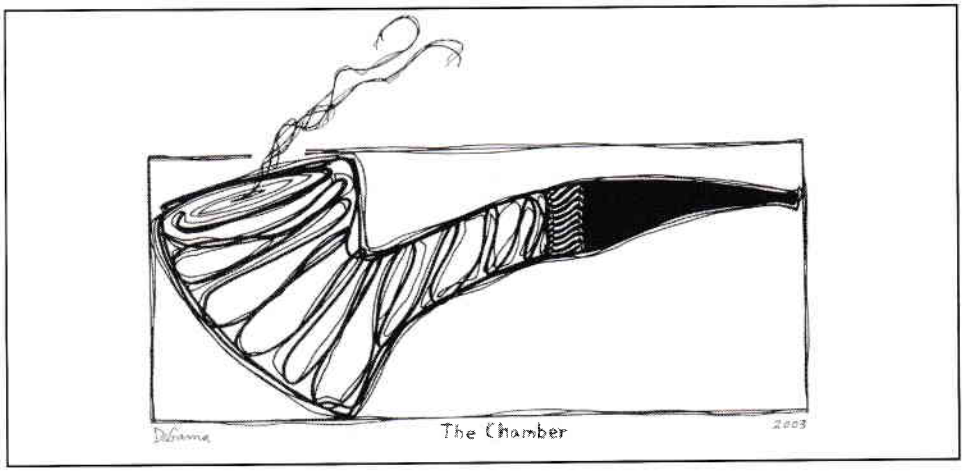


Photo by Laura L. Burns







imagery is masterful and he is able to convey deeply personal things in a way that makes you feel you have known him all your life. DaGama's poetry frequently reminds the reader of how things really are, and often how they should be. An acerbic passion and a sly wit fly from the pages touched by his pen. Witness *The Feast*, first published in the quarterly journal *The Pipe Smoker's Ephemeris*, a prose poem dedicated to writer, illustrator and fellow pipe-smoker Albert Mendez.

Not surprisingly, DaGama's compositions have come to the attention of a number of prominent writers and artists. Irving Layton said of DaGama that he "writes poems of great concision and beauty which tick away in the mind and implode with considerable force." DaGama has also been described by Layton as "a real American in the great American tradition of Whitman, Melville, Faulkner, and other restless, dissatisfied geniuses." Of his visual art, the ceramic sculptor Joseph Hubbard said, "DaGama's paintings were 10 years ahead of the current trends. Many artists are now painting *his* style and calling it *nouveau expressionism*." Gallery owner Iris Whitham said, "The stylistic thing that says this is a Picasso or this is a Kandinsky says this is a DaGama. He paints with a passion, he writes with a passion, he lives with a passion."

Descended from writers, artists, and explorers, Steven DaGama has lived a life full of poetry, art, and exploration. His sentiment about being featured in *P&T* is one of gratitude: "I was never a member of a community as such, as far as I know. But, when I returned to the U.S. from my wanderings abroad, something called 'the pipe community' came out of the woodwork," he says. "I had no idea who these people were; I was in for the surprise of my life. I submitted some drawings to Tom Dunn, the editor of *The Pipe Smoker's Ephemeris*. Then, my art began to sell, people wrote to me, a pipe-smoking editor requested my poems, others wanted drawings and paintings. The minute I no longer cared if anyone liked my work, some people apparently did. My career has been one of happy accidents. The happiest is stumbling like a dazed bull into the pipe community." Without a doubt, the pipe world is richer because of this happy accident. ***P&T***

For information on the availability of specific artworks featured in this story, please contact Steven DaGama at 1767 23rd Street, Cuyahoga Falls, OH 44223-1003

Mark Beale, M.D., is a psychiatrist in Charleston, S.C., and owns the largest private collection of DaGama's art in the U.S. He writes the featured column "Pipethoughts" in *The Pipe Smoker's Ephemeris* and authored the now sold-out book, *Secrets of Enjoyable Pipe Smoking*.

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CIGARS *Exton (610) 363-3063* • COUNTY SEAT TOB *Fairless Hills (215) 269-6900* • TINDER BOX *Harrisburg (717) 232-7166* • INTERNATIONAL TOB *King Of Prussia (610) 878-9190* • BLACK CAT *Philadelphia (215) 563-9850* • HOLT'S CIGAR *Philadelphia (215) 732-8500* • EL FUMADOR *Sewickley (412) 741-1300* • TOBACCO VILLAGE *Whitehall (610) 434-1555* • EL HUMIDOR *Wilkes-Barre (570) 822-3544* **RHODE ISLAND:** UP IN SMOKE *Westerly (401) 348-0534* **SOUTH CAROLINA:** PEACEFUL HENRY *Bluffton (843) 757-0557* • TINDER BOX *Charleston (843) 853-3720* • TOWNE CENTRE *Mt. Pleasant (843) 216-0373* • LAUDISI *N. Myrtle Beach (888) 366-0345* **TENNESSEE:** BRIAR & BEAN *Clarksville (931) 552-6465* • GATLIN-BURLIER TOB *Gatlinburg (865) 436-4412* • KNOXVILLE CIG *Knoxville (865) 673-8556* • TOBACCO CORNER *Memphis (901) 682-3326* • ARCADE *Nashville (615) 726-8037* • ELLISTON PLACE *Nashville (615) 320-7624* • UPTOWN'S *Nashville (615) 292-6866* **TEXAS:** ARLINGTON CIGAR *Arlington (817) 226-7441* • B R TOBACCO *Austin (512) 454-9110* • HEROES & LEGACIES *Austin (512) 343-6600* • OLD GRAPEVINE *Grapevine (817) 424-2326* • CROFT'S *Houston (713) 850-8091* • BRIAR SHOPPE *Houston (713) 529-6347* • CIGAR VAULT *Houston (713) 840-7612* • UP IN SMOKE *Irving (972) 556-0115* • HEMINGWAY *Midland (915) 570-5333* • EDWARD'S PIPE & TOB *Richardson (972) 744-0010* • COLONEL'S PIPE SHOP *San Angelo (915) 944-3322* • DON'S HUMIDOR *Waco (254) 772-3919* • SMOKE RING *Webster (281) 332-9871* **VIRGINIA:** TOBACCONIST & GIFT *Charlottesville (434) 973-9065* • JOHN B. 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Mixture No. 7 - For Butera

BUTERA

2004 International *P&T* Design/Carving Contest

Pipes and tobaccos magazine, in a joint venture with the pipe company Butz-Choquin of France, is sponsoring a very special pipecarving contest this year. Entrants will design and carve a briar pipe. *P&T* will choose the best 10 pipes from those submitted and send them to Butz-Choquin for final judging. The winner will be announced in October 2004 at the CORPS Pipe Show in Richmond, Virginia, and in the Winter 2005 issue of *Pipes and tobaccos*, with photos of the top 10 pipes as well as the most interesting entries received. The names of the carvers will be included with the photos.

The winner of this contest will receive $1,500 worth of top plateau briar from Butz-Choquin. BC will also reproduce the winning pipe for distribution and sale on five continents, with the designer's name stamped on each pipe and a brochure in each special presentation box describing the origin of the pipe and giving information on the winning designer. How would you like to see an entire line of pipes with your name on them? You will be known to smokers and collectors everywhere.

Fabien Guichon of Butz-Choquin, sponsor of the 2004 P&T *Carving Contest.*

That's not all. The winning entrant will be flown to Saint-Claude, France, and lodged there at the expense of *P&T* and Butz-Choquin (coach airfare and hotel lodging will be provided—meals will have to be purchased by the winner), where he or she will be inducted into the prestigious Confrérie des Maîtres Pipiers de Saint-Claude (Brotherhood of Master Pipemakers of Saint-Claude). Membership in the Brotherhood is an honor shared only by a distinguished few in the world pipe community.

Those placing in the top 10 will receive prizes donated by *P&T* advertisers. We don't have them all yet, but so far we've received pipes from James Norman (a $235 Caminetto), Monjure International (a $295 Rinaldo), and F&K Cigar Co. (a $295 Bentley). We will provide photos of the prizes in our next issue.

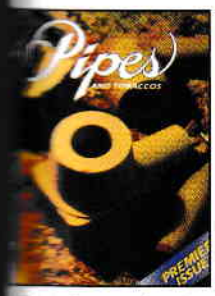
This contest is open to both professionals and amateurs. In our last contest, we found that the amateur pipes were in many cases at least as impressive as the professional pipes, so we aren't unduly worried about amateurs competing with professionals.

We must limit this contest to one entry per person. Your entry should be a creative new shape or a modified traditional shape—we're looking for something new, but not outlandish. It must be a pipe that will appeal to smokers, so keep that in mind. It will be mass-produced by Butz-Choquin, but that does not mean it can't be asymmetrical—BC artisans can certainly reproduce unusual shapes.

Because the shape is the primary consideration for this contest, flaws that occur in the briar will not detract from the judging of the pipe, though we do expect good craftsmanship and the best presentation of the pipe possible. So even if you have a pipe with a small fissure running down the side, please sand and finish the pipe appropriately. The design should also reflect the potential for good smoking quality, so be careful of convoluted shapes that may require odd engineering that could reduce smoking quality. The shape should also be one that will work for different finishes, including smooth, sandblasted and rusticated, and for different stain colors, though the pipe you enter may have any finish or texture.

The size of the pipe must fall within specific parameters. The length of the pipe, including bowl and shank (but excluding the stem), may not exceed 3.39 inches (8.7 centimeters); the height of the bowl may not exceed 2.05 inches (5.25 centimeters), and the diameter of the bowl may not exceed 1.77 inches (4.55 centimeters). The stem may be whatever length you choose, and it may be made of either vulcanite or acrylic.

Send us photos of your pipe (our address may be found on page 4), postmarked no later than Aug. 16, 2004. Please have a ruler or other measurement device in the photo so we can determine the pipe's size. From the photos we will decide which pipes should be forwarded to us, and from those pipes we will choose 10 to send to Butz-Choquin for the final judging. We will return the pipes after the CORPS Pipe Show. We have not lost a pipe yet, and will insure the parcels for $200 each, but cannot be held responsible for any pipes lost or damaged in shipping. *P&T*



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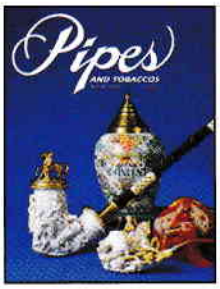

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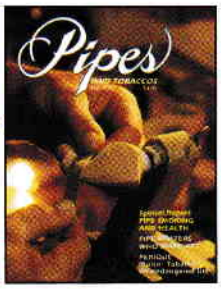

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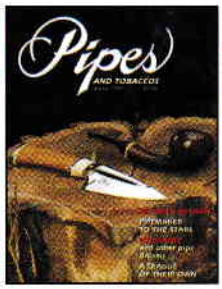

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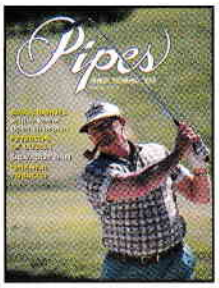

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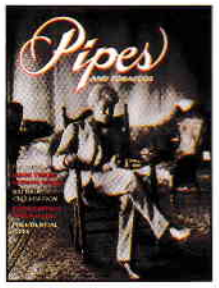

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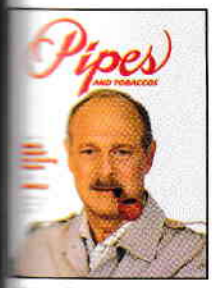

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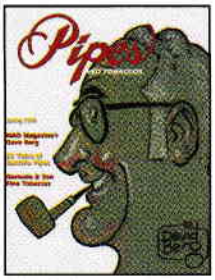

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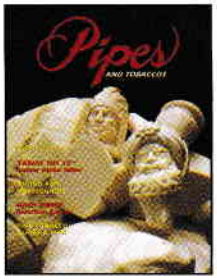

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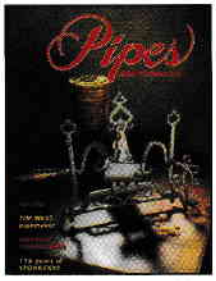

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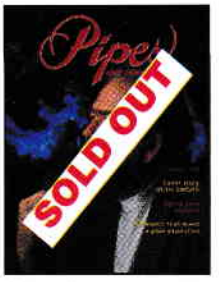

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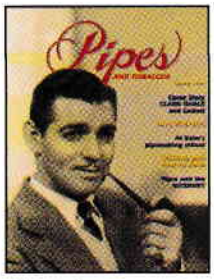

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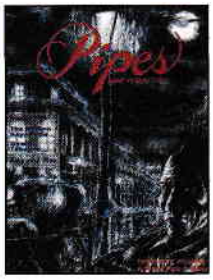

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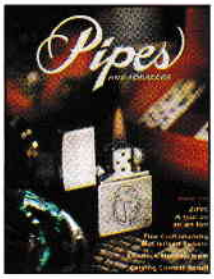

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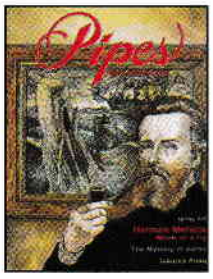

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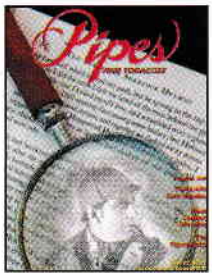

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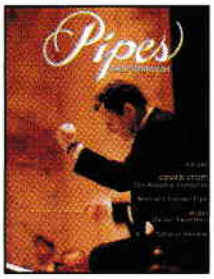

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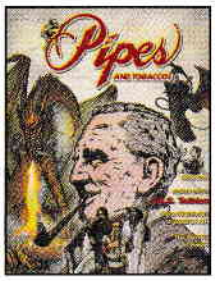

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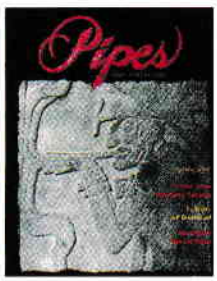

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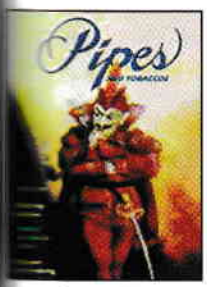

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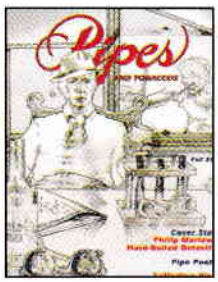

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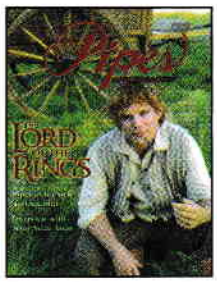

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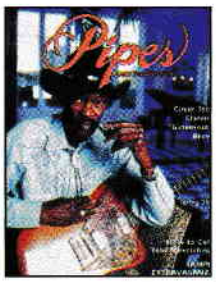

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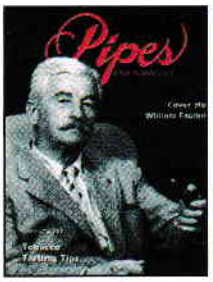

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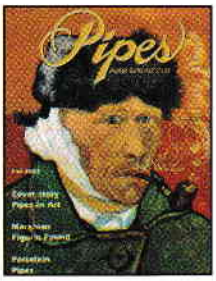

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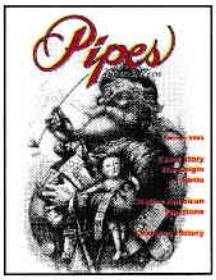

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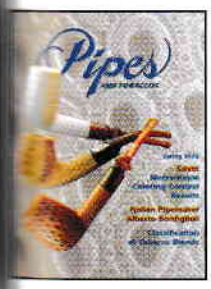

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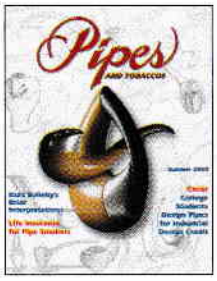

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Pipes AND TOBACCOS

Time-Honored Tradition

James Upshall's Barry Jones continues carving pipes using time-honored skills honed at Charatan

by Stephen A. Ross

Tilshead is a pastoral village nestled in the midst of England's Salisbury Plain. Located virtually within the shadow of venerable Stonehenge, approximately 10 miles away, its cottages maintain a rustic charm that has remained largely unchanged for centuries. The rush of time slows in Tilshead, providing an ideal spot for the contemplative art of pipe smoking. It has also proved to be the perfect location for the art of pipemaking for Barry Jones, who makes James Upshall pipes in a small whitewashed factory on the outskirts of the community.

It's probably more appropriate to describe the place where James Upshall pipes are made as an artisan's workshop rather than a factory. The cramped interior is filled with machinery and briar blocks. The smell of freshly cut wood, brewed coffee and pipe smoke mingle in the air, creating a homey aroma—far different from the antiseptic conditions of many modern factories.

The factory is clearly a reflection of the only person who works there. Seeing Jones for the first time, there is nothing to suggest that he is one of England's finest pipemakers, whose work has been said to grace the collections of such luminaries as Jordan's King Hussein, Arnold Schwarzenegger and Tom Selleck. A middle-aged man who may be 6 feet tall, Jones wears eyeglasses and is blessed with a full head of thick dark hair. There's a jovial lilt to his speech and he's quick to laugh as he recounts tales gleaned from more than 40 years of making pipes. He possesses a steady and firm handshake, thanks to his long career as well as to his archery skills, a hobby that Jones has pursued for many years.

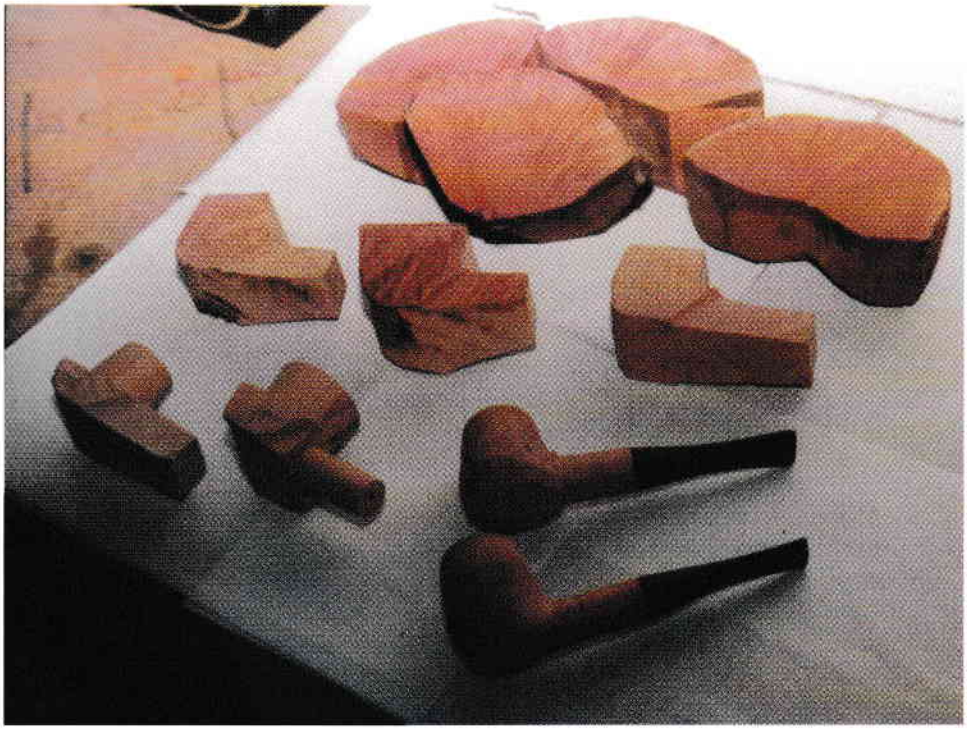
Jones became a pipemaker in a roundabout way. In 1959, he was a teenager who wanted to apprentice to learn silk-

screening and copper plating. When he became old enough to begin working in the printing industry, there were no available apprenticeships. "The unions dictated how many apprentices could be hired each year," he says. "By the time I became eligible, they had all been taken." Jones approached a youth employment officer, who suggested that he apply for work at London's Charatan pipe factory. He met Reuben Charatan, the company's owner, and explained his predicament. Admiring his honesty, Charatan agreed to give Jones a job for a year until the next batch of printing apprenticeships became available. "I unloaded bags filled with briar from lorries. I opened the bags, counted the briar and placed it on shelves to dry. Every day I went into the storeroom and turned over each block to dry them evenly. By the time the year ended, I discovered that I enjoyed working at Charatan, and I didn't want to leave. Mr. Charatan agreed that if I enjoyed working there, I could stay."

Jones' temporary job turned into a career and the passion of his life. He moved from Charatan's loading dock and storeroom into its production area, where he learned each step of making pipes from Reuben Charatan, who also taught the young Jones the value of smoking the right pipe. "One time I brought a cheap pipe to work. I was standing at a machine working, minding my own business and smoking my pipe. This hand reached around and grabbed my pipe and threw it out of the room—I turned around quickly and it was Mr. Charatan. He looked at me and told me, 'Don't ever smoke one of those pipes in here again. If you want a pipe to smoke, choose one from all these boxes here.' So I did. I got a straight-stem pipe that was really nice and asked Mr. Charatan if this one was all right, and he took a look at it to see if I had any taste. He approved of my choice and said, 'Oh, yes, you've got taste,' and walked away."

Charatan had enjoyed a reputation as being the British royal family's pipe providers since 1863, but the company probably reached its zenith during the 1960s and 1970s. During this time, Jones designed many of the famous Charatans by incorporating Danish-influenced freehand styles with traditional English shapes. Even more remarkable, although he made thousands of pipes for Charatan before leaving the company in 1977, Jones has amazed collectors at pipe shows by remembering details about every pipe he has made. From early in his career, Jones learned that each briar block contains individual elements that make it unique. He honed his skill at reading the briar at Charatan before leaving the company to join Col. Kenneth Barnes, Charatan's managing director, who had started the Tilshead Pipe Co.

"When Col. Barnes began the Tilshead Pipe Co., the British government wanted to bring jobs to rural villages," Jones says. "They were afraid that Britain's rural charm was dying, so they gave subsidies to companies that brought



jobs to these villages. He took advantage of that program and came to Tilshead."

Jones and five other Tilshead Pipe Co. employees worked together to make 300 pipes a week. Every Tilshead pipe was well-made, but some of the briar used for the pipes was so beautiful that they neared perfection. Col. Barnes sought to give these special pipes a different name, and eventually settled on "James Upshall" to honor his grandfather, James Archimedes Upshall. From that moment, James Upshall pipes have been synonymous with beautifully produced, high-quality smoking instruments.

After Col. Barnes died in 1981, ownership of the company passed to his son, Ken. The younger Barnes owned Tilshead Pipe Co. for approximately five years before selling it to Jones in 1986. Jones did well for several years, but Britain experienced a difficult economic recession in the early 1990s, and by 1996, the Tilshead Pipe Co. faced bankruptcy.

It looked as if the company and the James Upshall pipe brand would be lost forever. However, several years earlier, Jones had met Mordechai Ezrati, an Israeli-born property investor who is also an avid English pipe collector who owns a collection of more than 3,000 pipes. A fan of James Upshall pipes, Ezrati feared that their quality and beauty might suffer if a larger pipe company with many other brands bought the Tilshead Pipe Co. Spurning the advice of his financial consultants, who recommended that he not purchase the Tilshead Pipe Co., Ezrati bought the business, compelled

by his respect and love for the James Upshall brand. Shortly after buying it, Ezrati changed its name to James Upshall Pipe Co.

In much the same way that Italian Renaissance artists depended on a patron, Ezrati's ownership of James Upshall allows Jones to concentrate all of his energy on his craft. "He takes care of the business end," Jones says. "He supplies whatever material I need. He just comes to Tilshead to collect the pipes I have made."

Jones walks over to a shelf where he selects a briar block from his stock of more than 400 ebauchons. He sits at a table and consults a thick three-ring binder containing page after page of pipe shapes he has created throughout the years. Although he possesses a pipemaker's treasure trove, Jones laments that he doesn't have a complete file of all his old Charatan shapes. "There's loads of shapes that don't exist anymore. I'll have to sit down some night and visualize the old shapes because they were good."

After consulting the binder for a few moments, Jones takes a pencil and draws a shape onto the block. "When I first started at Charatan," he says, "we used Corsican briar, but war broke out there and it became difficult to get. We experimented with a lot of other briar—Moroccan, Italian and Spanish—but we found that those were like brick because they were so difficult to work with." Eventually, Charatan settled on using briar from Greece, and Jones continues using it for James Upshall pipes. "Grecian briar is beautiful and it's easy to work with. Most important, it tastes great. You could smoke old socks in a pipe made from Grecian briar and it would still taste good."

Jones prefers getting wood that still needs to dry so that he can control its drying process. "Dry wood has bigger flaws," he says. "Every block has flaws in it and there are no guarantees that you will be able to use a particular block. You rely on nature, because once the block has been cut from the root, that's it, there's no changing it."

Having drawn a shape onto the block, Jones starts to cut away excess wood. "We get a lot of requests for cross-grain pipes," he shouts above the band saw's din. "I think it is sacrilege to cut a block of plateau briar on its side for cross-grain. Cross-grain pipes look nice, but you're very limited in the shapes you can carve from cross-grain briar because it's cut in much smaller blocks. Basically, you can only make pot, billiard or Dublin shapes."

Jones cuts the block and turns his attention to another machine to turn the bowl. "The grain of the briar dictates the shape of the bowl. I spend a day cutting the blocks; I do the turning the next day; and then I'll fit them with stems. As I'm going through this process, I'm balancing the pipe—I'm making sure the shank's size is proportional to the bowl. When I put the stem onto the pipe, I see what it looks like and I can change the overall design then

Nomenclature

All James Upshall pipes are stamped "James Upshall," "Handmade in England" and "FH." The pipes also include a grade stamping. They are graded by finish and grain in the following manner:

Tilshead: Features a slight imperfection in the briar.

Bark: Pipes that are sandblasted.

Dress: Smooth polished black finish, which may include a sterling silver band.

S: The lowest of the root-quality pipes. Jones defines root-quality as pipes with either cross-grain, flame-grain, straight-grain or bird's-eye. Mahogany Red finish.

A: Another root-quality pipe with better grain characteristics. Chestnut Tan finish.

P: Another root-quality pipe with straight-grain. Walnut finish.

B: First of James Upshall's high-grades; features only straight-grain on bowl and shank.

G: Second high-grade; features straighter grain.

E: Third high-grade. Grain becomes straighter, denser and more uniform.

X: James Upshall's second-highest grade.

XX: The highest grade with the straightest perfect grain. Only 1 percent of annual production qualifies.

Empire: Limited-edition extra-large pipes that are extremely rare due to the scarcity of large, superior briar blocks.

James Upshall pipes may also be adorned with sterling silver or with nine-karat or 18-karat gold bands. Bands are finished without etching, engine-turned with barley or line patterns, or are also gold with large hallmarks. Army mounts and spigot mounts may be applied only to round-stemmed pipes.

James Upshall pipes are available for purchase by contacting Mordechai Ezrati at James Upshall Pipe Co. (U.K.) Ltd., Knowle House, Knowle Rd., Brenchley, Kent TN12 7DN; phone: 44 (0) 1892 740543; Web site: *www.jamesupshall.co.uk*; or by contacting Michael Falba at 709 Webster St., New Orleans, LA 70118; phone: 504.495.3971; e-mail: *info@upshallusa.com*; Web site: *www.upshallusa.com*.

if I don't like the way it looks." Working alone, Jones estimates that he can make as many as 1,200 pipes a year by using this method.

Stepping over to the drill press, Jones cuts the tobacco chamber and the draft hole. "I leave more wood on the bottom than other pipemakers because the pipe is most likely to burn out at the bottom." Having bored the tobacco chamber and draft channel, Jones selects a vulcanite stem for the pipe. "Acrylic mouthpieces look good in the shop because they stay shiny longer but they're horrible on the teeth. I get my mouthpieces from a company in Italy. They're very good quality and they're soft on the teeth."

Having selected a mouthpiece for the pipe, Jones starts sanding it. "If the wood is nice and clean, you don't work so hard on it, but if there's a flaw, you spend a lot of time on it to eliminate the flaw. By working with the wood to try to eliminate the flaw, you sometimes have an opportunity to create a new shape."

The wood for this pipe doesn't offer too many challenges to Jones. He spends the better part of an hour sanding the pipe with increasingly finer grit paper until the surface is very smooth. He then applies pumice to make the pipe even smoother. "Not very many people use pumice, but I use it because it brings out more of the grain."

The final steps are staining the pipe and polishing it. He lights a candle to burn off the excess stain he's applied to the pipe and then repeats the process. "A pipe collects a lot of oil in it when you are staining it and you've got to take all of it off to get down to the wood again. I rub it down with a white cloth before it dries so the stain just coats the outside of the briar." After staining it and letting it dry, Jones polishes the pipe with pumice and checks for any scratches.

Jones finishes the pipe as 4 p.m. approaches—time for tea. He sets it aside, walks to his office, prepares some tea and takes a James Upshall Canadian-shaped pipe from his desk and fills it with Captain Black. "I smoke my pipe only during lunch, at teatime or at home because I could damage it while I'm working." Someone who makes such beautiful pipes might have quite a large personal collection, but Jones claims he has only a couple of pipes. "I've got this Canadian and two or three freehand pipes, but my thrill is to make pipes for other people. The biggest satisfaction I get is packing up a box of pipes and sending it off. It provides a sense of accomplishment to see them all finished, but it also means that the pipes will soon be enjoyed by other people. In that way, I know that I'm making people happy, and that's lovely."

Making people happy through his passion for making pipes is something that Jones has enjoyed for four decades. The James Upshall name has been synonymous with precision, quality and beauty since its inception 20 years ago, and the brand is a highly prized addition to many collections. Contrary to rumors that James Upshall may be close to demise, Mordechai Ezrati's ownership of the company confirms that Jones will be producing beautiful, high-quality pipes for years to come. After all, the rush of time slows a tick or two in Tilshead, where change is marked in centuries rather than years. *P&T*

Try these fine pipe tobaccos from McClelland.

Ask for them at your favorite tobacco shop.

MELLOW MACK
rich honey-pecan

CAPTAIN COOL
cool vanilla-mint

PAL O' MINE
pleasant peach

TOWN TOPIC
smooth maple flavor

BEST OF SHOW
mild, satisfying nougat

TASTEMASTER
creamy chocolate

221B SERIES

BLACK SHAG
excellent stoved shag...Sherlock's staple

ARCADIA
smooth, rich and subtle...Dr. Watson's favorite

HONEYDEW
a fine Irish flake, fragrant and gentle on the palate

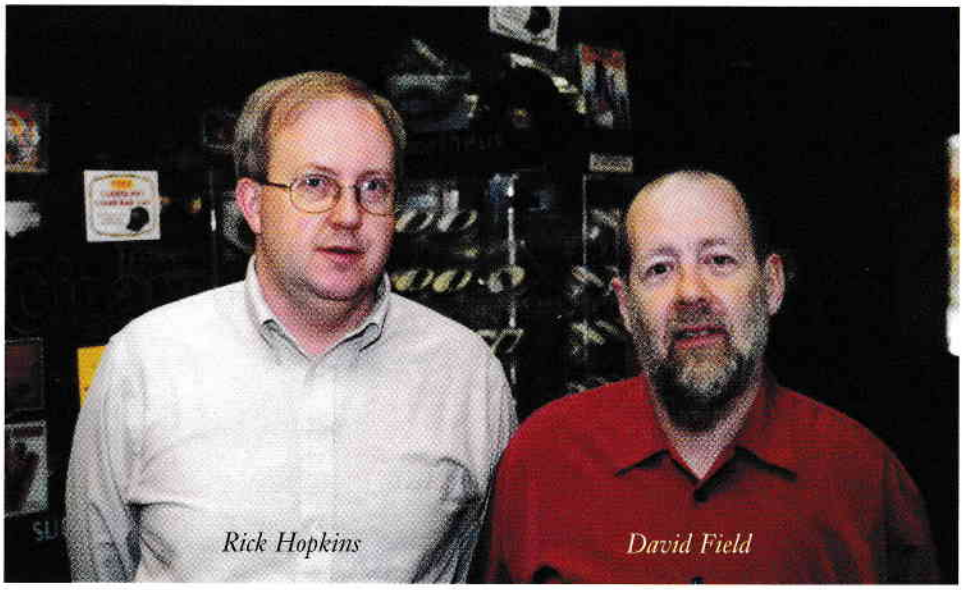
David Field Rocks Arizona

Arizona pipe smokers were treated last year to the largest pipe show by a single distributor in the state's history

by Bear Graves

When R. David Field, one of the leading U.S. importers of premium pipes, holds a pipe show, everyone wins, from those buying yet another high-grade Joura or Radice for their collection to those who are seeing premium pipes for the first time. Field is not only a source for some of the finest pipes in the world, but also an encyclopedia of pipe and tobacco information and always willing to share his experience and his knowledge.

For the owner and crew of the Ye Olde Pipe and Tobacco Shoppe of Phoenix, where the show was held, the preparations started three days prior to the show date, when four huge trunks filled with mid- and high-grade pipes arrived at the store. Field, knowing the temptation that accompanied those trunks, had left a strict injunction that nothing was to be opened until his arrival, but that didn't stop the YOPT gang from speculating and dreaming about the contents. It also didn't stop the store's owner, Rick Hopkins, from being concerned about store security. If the average retail price of a pipe in those trunks was $275, and the pipe count was about 400, there were more than 100,000 good reasons to worry. Selfless reporter that I am, I personally offered to help the store out by taking the pipes home for the purpose of "enhanced security." Spying the current passport and Spanish to English dictionary in my suit pocket, Mr. Hopkins politely demurred.


Rick Hopkins David Field

With the arrival of David Field and his lovely wife, Janice Peverly, tables were set up and the trunks opened. Ashtons, made by Bill Taylor in England, were laid out first, followed by hundreds of Radice masterpieces, crafted by Luigi Radice. Known to his friends as "Gigi," Signore Radice now holds the honorary title of oldest Italian artisan pipemaker still actively involved in his craft. The Radice display was anchored by a magnificent pair of matched straight-grain pipes, which, when placed together, formed "Gigi's Mustache," a large briar mustache. From Pesaro, Italy, Il Ceppo joined the tables. Il Ceppo began in 1978 under the guidance of Giorgio Imperatori, and continues today under Franco Rossi and his sister, Nadia. Paolo Becker of Italy made

an appearance, via his briar. Spades, Clubs, Hearts and Diamonds were carefully laid out, and there was even a rare Royal Flush in attendance. Last, but certainly not least, from Bremen, Germany, the pipes of Karl-Heinz Joura were presented. Considered by many connoisseurs to be one of the world's great pipemakers, Joura has the distinction of being the only carver to stamp on each pipe a symbol representing the type of briar used. Joura uses briar from three regions—Corsica (represented by a star), Sardinia (symbolized by a tobacco plant), and southern France (a leaf). It should be noted that Joura pipe distribution represents a joint venture between Marty Pulvers, of Sherlock's Haven in San Francisco, and Mr. Field. The holding company is J&J, which stands for "Janice and Joy," Field's and Pulvers' wives.

At 10 a.m., the doors were thrown open and the pipers came. They came from the Phoenix area, as well as Flagstaff and Tucson. The first pilgrims through the door were soldiers from Fort Huachuca, Sgt. Chris Patel and Staff Sgt. Nick Psaki. Though slated for overseas duty in a matter of weeks, neither was about to leave until they had met David Field, seen his wares and picked his brain over pipe minutiae. With the patience of the skilled social worker he once was, Field covered the types of briar, manufacturing techniques and artistic styles of the different pipe companies that he represents.

For the next eight hours, pipe lovers arrived and wandered throughout the shop, moving slowly from display to display, picking up one pipe after another for close examination and, inevitably, returning to their favorite for eventual purchase. One young dad, who was accompanied by his young daughter, wistfully looked at the Becker Royal Flush and playfully inquired as to whether the store's owner would consider a "child, with low miles" as a trade-in. Seeing the shocked expression on his girl's face, he quickly assured her that he was kidding. I wandered over to his daughter, offered her a piece of bubble gum and asked her if she was really worried about her dad's proposed trade. She paused a second and said "I guess not, but Daddy *really* likes pipes."

At 6 p.m., the doors closed, the trunks were closed and the books were closed on one of the most memorable pipe shows in Phoenix history. Attendees were as well-pleased with the day as were David Field and Rick Hopkins. "It was a good crowd, and very interested in pipes," said Field. "It always surprises me—I don't know why, but I always expect people to be shocked at the prices of high-grade pipes. But no, it was a very nice crowd, and mainly a local crowd, well-known to Rick. Everyone was interested and knowledgeable, familiar with the pipes. They knew all the brands I showed. Rick has a very good clientele here."

"There were some customers," added Hopkins, "who weren't pipe smokers at all but were very impressed with the craftsmanship and artisanship of the pipes, admiring them as works of art. Most of the people were already familiar with David's brands, especially the Beckers. One customer bought his first Radice and he was a little mad at me. He said, 'Gee, now you've spoiled me. Now after smoking this I can't go back to my cheaper pipes.' He was used to buying moderate, mid-range pipes, but not anymore.

"There's definitely a synergy there," Hopkins continued. "Maybe some people whose budgets wouldn't accommodate a high-grade pipe are now thinking seriously about working toward that higher grade of pipe. And anytime the consumer becomes better educated about pipes, the better chance they have of evolving into the high-grade, handmade pipes."

That's what shows such as this do—they provide educational entertainment and an opportunity for consumers to view pipes they might otherwise never have the opportunity to see. This pipe smoker's kudos to David Field and to Rick Hopkins for providing the pipes, the venue and the memorable experience. ***P&T***

2004 PIPE of the Year

By Former and Eltang

Pipes AND TOBACCOS

If you've been reading this magazine for very long, you already know Former (Hans Nielsen) and Tom Eltang. For years, Former supervised the pipemaking at W.Ø. Larsen and trained carvers who would become great names in Danish pipemaking. Tom Eltang has gained recognition as one of the finest pipe craftsmen in the world. Pipes by either of these carvers are significant collectors' items; when the two work together, they make an unsurpassed team.

Former and Eltang partnered for the design and manufacture of this year's *P&T* Pipe of the Year, which is stamped with a symbol not seen before, a combination of the first letters from each of their names. As you can see from the photos, the result is a distinctively Danish shape with equally distinctive finishes. The meticulous engineering, flowing shape, comfortable mouthpiece, perfect fit of stem to pipe, balance and flawless final presentation is nothing less than you would expect from either craftsman.

There were no shortcuts taken with this pipe. "I love pipemaking," says Eltang, "but not a lot of the process is fun—what's good is the result, the satisfaction of having a finished pipe and saying, 'Wow, I made this.' Filing mouthpieces, hand sanding, staining and polishing is hard work. The fun is in taking a block of wood and making the shape, but that lasts 15 minutes and from there it's real work."

"We could save time only because we were doing the same thing over and over," says Former. "But it is exactly the same amount of work as in an Eltang or a Former."

"We didn't take the easy path on any part of the pipe," says Eltang. "Oval sterling-silver band, two different engravings, stampings, half-saddle mouthpiece, oval shank, asymmetrical bowl—it was much more work than I imagined, but we both feel it is a very nice pipe and worth the effort."

There are 250 of these pipes, each stamped with its own number, the year, the Former/Eltang stamp and the *Pipes and tobaccos* logo. More than a beautiful pipe, the 2004 *P&T* Pipe of the Year represents a history-making event in the world of pipes: The collaboration of two world-class carvers. They are available now, with limited numbers in each finish.

Light Smooth

Golden Contrast

Outside dimensions: 5 5/8 inches long, 2 inches high
Tobacco chamber: 1 5/8 inches deep, 3/4 inch wide
Draught diameter: 4 mm
Bowl coating: Pumice, charcoal and water glass

Finish	Price
Black Sandblast	$240
Black Rusticated	$240
Tanshell	$290
Chestnut	$325
Golden Contrast	$480
Light Smooth	$480
Straight grain XX	$650
Golden Contrast XX	$650

To order, call toll-free: 800.346.7469
or e-mail: *mprice@speccomm.com*.

Rock Maple Magic

Since 1906, Brigham pipes have provided value and great smoking quality that pipe smokers desire

by Stefan Seles

Brigham's is, in Canada, synonymous with pipe smoking. Created as a pipe repair business in Toronto in 1906, Brigham's has become Canada's preeminent pipe manufacturer by utilizing English-inspired designs and a patented rock maple filter system. During pipe smoking's golden age in the 1950s and 1960s, Brigham pipes could be found everywhere that sold tobacco products in Canada. Although pipe smoking may not be as popular today as it once was, Brigham pipes still hold a special place in the hearts of many Canadians who grew up with a Brigham pipe smoker living in their homes.

Brigham Enterprises still produces pipes from its factory and office in Swansea, a sedate Toronto neighborhood. It is supervised by Daniel More and Mike Brigham. More has been with Brigham's for 15 years, starting off as a seasonal employee in the shipping department; he now manages Brigham's entire operation. Brigham, the grandson of the founder, Roy Brigham, is still directly involved in the business, as well as attending to the other companies that he owns.

Brigham Enterprises is supervised by Mike Brigham (left) and Daniel More. The photograph in the background is of Roy Brigham, company founder and Mike's grandfather.

Trim and athletic, More is always well-dressed. Two of his greatest assets are his quick wit and keen business sense. When More has a little grin and a mischievous glint in his eye, he is winding up for a subtle sarcastic comment. He has a long-term vision for Brigham's that constantly keeps the company moving forward.

Mike Brigham looks much younger than his actual age. Like More, he maintains himself well and is extremely environmentally conscious—he even drives a Toyota Prius hybrid car. Brigham loves to tinker, and although his various business interests keep his attention, he often gets his hands dirty repairing some piece of equipment or researching technical specifications on tools.

Brigham Enterprises' headquarters is a bright, open concept with everyone in view. This can make for a tumultuous bullpen scenario on occasion, but most of the time, the office has a peaceful hum about it. The shipping department is separated from the office, and the

pipemaking area is downstairs. People in the office know when stems are being drilled, or when a particularly rancid pipe is being repaired, because the smell generally wafts up from downstairs. Most visitors comment on the aroma of Brigham pipe tobaccos when they walk into the office. Although smoking isn't allowed in Canadian workplaces, the tobacco storeroom is near the front of the building, so the aroma is obvious as one enters.

Brigham and More walk through the bright and airy office to a conference room. After coffee has been prepared, both men recount Brigham's history.

Brigham Enterprises is just two years shy of its 100th birthday. Roy Brigham, the company's founder, was hired to work part-time at a Toronto tobacco shop owned by Andrew Wilson. The pipe segment of Wilson's business grew, so he hired a prominent Austrian pipemaker to do pipe repairs and make pipes for him. After Wilson hired the Austrian, whose name has been forgotten over the years, he offered Roy an opportunity to work full-time as the pipemaker's apprentice. Roy worked under the Austrian's tutelage for several years. One day, Wilson came in and picked out a pipe that had been repaired, admiring the Austrian's workmanship. Knowing that he could do a better job on the pipe, Roy took it to his home workshop and perfected it. The next day, Wilson conceded that Brigham's work was better than the Austrian's work. "The Austrian also turned out to have been a temperamental man who was difficult to work with, so Mr. Wilson let him go and helped my grandfather set up his own business selling tobacco products and repairing pipes," Brigham says with a laugh.

The first Brigham store was opened in 1906 in the heart of downtown Toronto. The location at the intersection of Yonge Street and Wellington Avenue afforded the fledgling company great exposure to both the business and theater districts of the rapidly growing city. Within a few years, pipe and cigar smokers flocked to the Brigham shop.

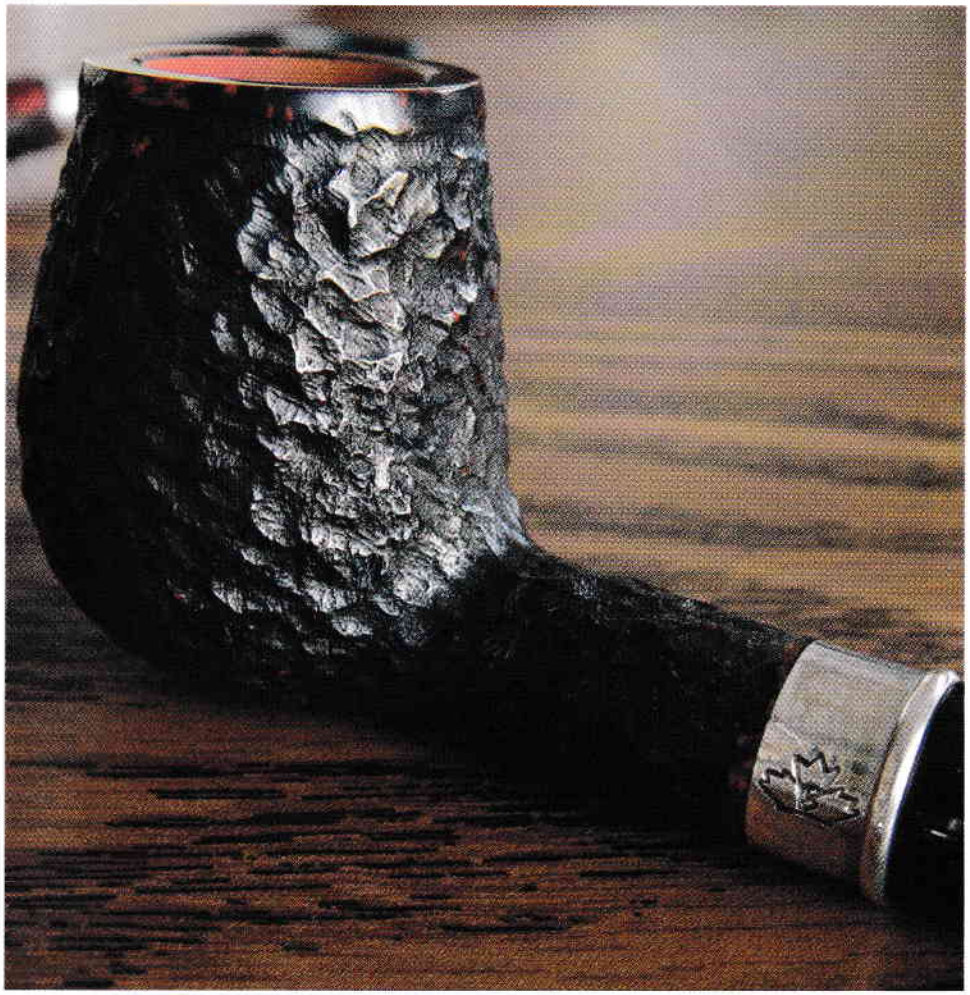
Brigham's provided such a good income that Roy speculated in the booming post-World War I real estate market around Windsor, Ontario. The stock market crash in 1929 and the Great Depression, however, forced Brigham to consolidate his resources. He sold all of his businesses except the tobacco shop, concentrating on doing what he knew best. Brigham's son, Herb, left high school to help his father run the tobacco shop during the difficult times.

"It was a very tough go for my father and grandfather through the Depression," Brigham says. "Apparently there were times that were so tough that they didn't know if they could put food on the table."

Brigham's struggled through the 1930s, but its proprietors remained optimistic and searched for ways to improve their product. "The most common complaint among pipe smokers was tongue bite," Brigham says. "My grandfather strongly suspected that the heat sensation was not the result of thermal heat, but rather it was a chemical irritation of the tongue. He knew that if he could eliminate tongue bite, he would be able to keep people interested in smoking pipes and improve sales."

The process of developing the Brigham System filter took two years. "We liken it to Thomas Edison's search for light bulb filament material," More says. "He sent for materials from all over the world, and Roy and Herb did the same thing. They tried cork, bamboo, rice plants, and all manner of hollow reeds. They wanted to find a filter that would cleanse the smoke without impeding its flow through the pipe."

The Brighams eventually determined that rock maple was one of the few filters that had the right absorbent quality but



also had the distinct characteristic of not adding its own flavor to the smoke. "After determining that the only two materials that worked were rock maple and bamboo, and because bamboo doesn't grow in Canada, we settled on rock maple," Brigham says.

Brigham picks up a pipe that has been sitting on the table. He carefully removes the stem and pulls the filter out from the shank and describes the filter's specifications. "The design of the Brigham System is simple," he says. "A rock maple dowel is drilled with a 3.5 mm passage that can easily take a pipe cleaner. The dowel is inserted into a specially designed tenon. The dowel's air passage takes the smoke directly from the bowl, through the shank and a major portion of the stem. Moisture and acids are thus removed from the smoke. The dowel also blocks the moisture from traveling back into the bowl, reducing the irritating gurgle sounds that sometimes occur."

The Brigham System was patented in both Canada and the U.S. in 1938. "It's been renewed, with the only modification being how the filter is locked into the pipe," More says. "We wanted to have a sealed chamber where the extracted impurities were kept separate from the smoke and wouldn't leak back into the smoke stream, and the original design didn't do that as well as the design that we're currently using. Our system wicks the impurities out of the smoking chamber. In essence, the Brigham System extends the wood environment beyond the shank."

If they're cared for properly, Brigham's rock maple filters can be used for as many as 40 smokes. "Take the filter out of the pipe immediately after smoking it and rinse it with water," Brigham says. "The water will wash away the impurities and make your filter last longer."

Brigham's pipe sales soared from the 1940s to the 1960s because the filter allowed pipe-smoking neophytes to overcome their tongue bite issues. By the 1960s, Brigham Enterprises was producing approximately 100,000 pipes annually. Forty-five trained craftspeople worked at specialized stations performing bowl turning, drilling, sanding, system dowel production, and finishing.

"We've been the largest pipe company in Canada for the last 40 years and

it's not because we're big, it's because everyone else is small," Brigham says. "It was only after my father and grandfather came up with the filter that we became successful."

The Surgeon General's report in 1964 suggesting that pipe smoking was less risky than cigarette smoking also positively affected Brigham's sales, but the days of full-speed production ended in the 1970s, when a decline in pipe smoking resulted in a large layoff of many skilled workers. Today, four Brigham's employees—one who makes rock maple filters, two who repair and make pipes, and a production manager—work together to make roughly 2,000 pipes a year.

Brigham and More rise from their seats at the conference table and walk through the office, then walk down a set of stairs to the production facility, where the finishing touches on each Brigham pipe are made. Calling it a production area is a bit grand, considering there are only two or three people standing at the benches at any one time.

There are three rows of workstations, with each station having a separate function. Pipemaking is spread over two benches, where there are a number of different preset drilling and finishing stations. Each pipe goes through 114 production steps from the time the bowl is turned to the time it receives its grade and Brigham stamping.

Most of Brigham's briar comes from Liguria in Italy, but some comes from Greece. The bowls used to be turned by Brigham's people, but the economics of today have the bowls designed in Toronto and turned in Italy. "That allows us to enjoy some of the economies in the world market and it also allows us to avoid having to shift and handle materials at this end that we may not be able to use as a finished pipe," Brigham says.

"Our production process is constantly being refined," More adds. "At one point, they were just turning bowls for us. Now they are also making our stems. We travel to Italy twice a year to take a look at the pipes that they manufacture for us."

Every bowl and stem that's made by the Italians is sent to Brigham's Toronto workshop. "It's important to note that every pipe that we receive here is handled by our production staff," Brigham says. "Our production staff is responsible for the end product. Although we have outsourced various aspects of our manufacturing, we continue to pay particularly close attention to maintaining the quality control of our pipes."

"Quality control" is the key phrase at Brigham's. The company has always strived to achieve a balance between quality and economy. Each pipe is inspected by the production manager to ensure the quality and grade of each bowl.

"Our goal is to deliver the best-quality product that we can," Brigham says. "We want everybody to be able to afford a Brigham. We want beginners to be able to buy a decent-quality pipe that they can afford so they will enjoy pipe smoking. We want people to work their way up. We balance price and quality. Consistent quality is what we're after. We want people to be able to pick up our pipes and say that it's the best thing that they've seen in that price range."

Brigham's uses extra-grade briar in its lower-grade 100, 200, 300 and 400 series pipes. The company uses plateau-grade briar in its 500, 600 and 700 series pipes.

"Our 400 series pipes have flawless extra-grade briar," More says. "When we get close to the finishing stages, we look at the pipe and consider its flaws, whether we've had to use any fill, whether it's going to be smooth or not, and the quality of the grain of the pipe. Obviously, we want every one of our briars to be graded as 700 series, which are essentially flawless plateau briar without any rustication, but that's impossible. Pipes in the 600 series might have some small sand pits. Pipes in the 500 series will have more rustication or be completely rusticated."

Brigham's 100, 200, 300 and 400 series pipes have 12 shapes each. The

higher-grade pipes have eight shapes each. Most Brigham pipes follow classic English shapes, but the company has experimented with shapes inspired by freehand styles from the Danish masters. Each year, the company produces a unique limited-edition pipe. In 2003, Brigham made a special Oom Paul-shaped pipe. In 2004, it is making a volcano-shaped pipe.

In addition to making pipes, Brigham's continues its tradition of pipe repair.

"Continuing to have the pipe repair business is what makes us a pipe manufacturer," Brigham says. "If all the processes were done in Italy, then it would be just a Brigham branded pipe. The repair department allows us to support the product and guarantee the workmanship. We have a very small factory outlet that primarily facilitates pipe repairs. It keeps us tangible to consumers without requiring that we be in the retail business."

Brigham's pipe-repair business services any type of pipe except meerschaum. "For a modest fee more, we can repair a pipe for you while you wait. Other than that, it's usually a couple of days' turnaround before we get it back to you," More says.

Once available only in Canada, Brigham pipes are now being distributed in the U.S. "We're taking a new brand and a new concept to the U.S.," More says.

Brigham's has been to several U.S. pipe shows, and it provided the Greater Kansas City Pipe Club with its 2003 Pipe of the Year. "We're supporting pipe shows by providing pipes for smoking contests," More says. "We find that many individuals who receive a free Brigham pipe by participating in a smoking contest will come to our booth after the contest and buy another Brigham after they realize how good our pipes are to smoke."

Canadians have long known the excellent smoking qualities of Brigham's rock maple filter system, and Brigham pipes continue to be the most popular Canadian-made pipe. Having begun American distribution, it's likely that American pipe smokers will soon learn what Canadian pipe smokers have long known—the benefits of relaxing at the end of the day with a drink in one hand and a Brigham pipe in the other. ***P&T***

Stefan Seles originally researched this article while working as the manager of a franchised tobacco store. Since then, he has become Brigham's production and brand manager.

Nomenclature

Brigham's uses a system of pins arranged along its pipes' shanks to denote the pipe series. One pin (100 series) is the lowest grade, and seven pins (700 series) is the highest grade. The newer Brigham 500/600/700 pipe series do not have the pins, but instead have a silver cuff with the Brigham logo. The number of the series is also stamped on the shank to denote the pipe shape in case the stem is lost or broken. For example, if 729 is stamped on the shank, the pipe is shape 29 in the 700 series.

Brigham pipes are available at retailers nationwide. To locate a Brigham retailer near you, visit the company's Web site at *www.brighampipes.com*.

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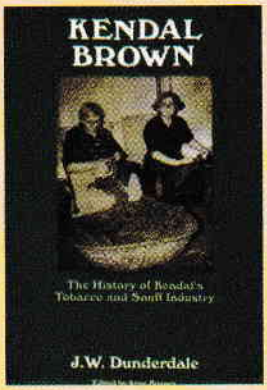
Kendal Brown History

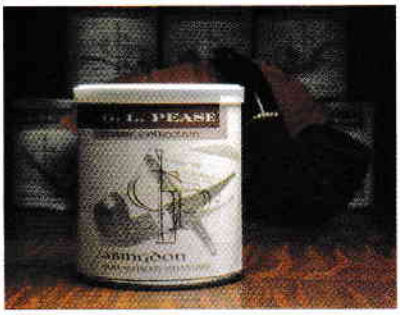
Kendal Brown: The History of Kendal's Tobacco and Snuff Industry, by J.W. Dunderdale and edited by Anne Bonney, is now available for purchase. Containing more than 100 pictures, maps and illustrations, *Kendal Brown* traces the history of the English and American snuff-tobacco trade from the time when tobacco was first shipped to Kendal to today.

Kendal Brown may be purchased for £10.95 plus £6 shipping by contacting Helm Press at 10 Abbey Gardens, Natland, Kendal, Cumbria, England LA9 7SP.



Clay Pipes from Naples

Made in Naples, Italy, more than 40 years ago, these very rare clay pipes were recently found at Pipe Brebbia. Brebbia made the black acrylic mouthpieces for the pipes. The five faces from left to right are: Fu Man Chu, Chinaman, Dutch Boy, Pirate and Frenchman. For more information, contact Monjure International USA, 204 Shadowlawn Drive, Jamestown, NC 28282; telephone: 336.889.2390; e-mail: *pipedolce@aol.com*.

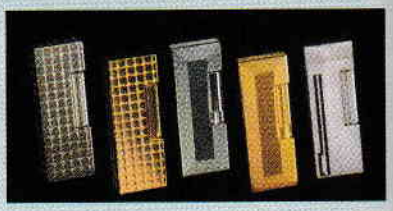


Abingdon English Blend

Abingdon is the newest blend from G. L. Pease. Cyprian Latakia, fine Virginia tobaccos and exotic Oriental leaf combine to bring the smoker a mixture that is rich and assertive, while retaining a stylish finesse. Abingdon joins the rest of the Classic Collection—Blackpoint, Charing Cross, Kensington, Piccadilly and Stratford—providing a wide range of English-style tobacco blends, inspired by the classic blends of yesterday. These tobaccos can be found at many fine tobacconists. To locate an Abingdon retailer near you, contact Cornell & Diehl at 800.433.0080.

New from Dunhill

Dunhill has added two new larger pipe sizes to its line of high-quality pipes. The XXL pipes fall into the size range of 7.5 to 8 and are available in most finishes. Dunhill's giant-sized Magnum pipes fall into the range of 9 to 10. The limited-edition Magnum pipes are available only in a Shell finish. They come packed in a Ventage-style case, which was patented by Alfred Dunhill and allows ventilation for the pipe while it is stored.



The Whitespot 3 pipe case has space for three pipes, a tobacco pouch and accessories. It's crafted from black lambskin and comes with a detachable carrying strap. The Whitespot 5 pipe case is similar, but holds five pipes. Five new Dunhill Rollagas Lighter designs are now available in the U.S. The lighters are prime examples of Swiss precision blended with elegance and quality. All of the new lighters use butane gas, have an adjustable flame, and can be fitted with optional cigar or pipe burner valves.

Dunhill pipes and accessories are available at a tobacco shop near you.

To locate the nearest Dunhill dealer, contact Music City Marketing at 477-B McNally Dr., P.O. Box 111389, Nashville, TN 37222; phone: 800.251.3016; fax: 615.832.0785; e-mail: *rdoherty@MusicCityMarketing.com*; Web site: *www.musiccitymarketing.com*.

Solani White and Black

Rudiger Will proudly introduces Solani White and Black—Blend 763. This delicious blend is an English ready-rubbed flake consisting of Dark Virginia, black Cavendish and Syrian Latakia. It's as smooth as silk and took more than a year for Will to develop. To find a Solani dealer near you, contact Monjure, International USA, 204 Shadowlawn Dr., Jamestown, NC 27282; phone: 336.889.2390; e-mail: *pipadolce@aol.com*; Web site: *www.monjureinternational.com.*

Midnight Lace tobacco

Midnight Lace is a special Hermit Tobacco formula that creates a rich blend of whole-leaf Latakia, Turkish and Cavendish tobaccos. Hand-blended by Samuel Gawith & Co., Midnight Lace is the third in a series of Hermit tobaccos celebrating pinup art from the 1930s and 1940s. Hermit Tobacco products may be purchased by contacting Hermit Tobacco at 517.567.2202; Web site: *www.pipestyle.com.*

Sumerler System Pipes

Sumerler's revolutionary pipe design cools the smoke and prevents tongue bite. Made using premium briar for the bowl and the shanks, Sumerler system pipe bowls may be changed by simply unscrewing one bowl and screwing on another. For more information, contact Sumerler Inc., 1 Mink Run Ct., North Brunswick, NJ 08902; phone: 732.940.7780; fax: 732.940.7785; e-mail: *sumerpipes@aol.com.*

University Pipes

The Wilke Pipe Shoppe made these University Pipes in 1958. They have been stored in a warehouse since then and are now available for purchase. Carved from Algerian briar, these pipes also feature real vulcanite bits that are easy on your teeth. A-grade University Pipes are the best and they don't have pits. They retail for $39.99. B-grade University Pipes have at least one flaw and sell for less than $24.99.

To purchase a University Pipe, contact Pipes&Cigars.com at 800.494.9144 or visit its Web site at *www.pipesandcigars.com.*

New Tins from Gawith Hoggarth and Co.

Eight Gawith Hoggarth blends are now available in tins, including Broken Scotch Cake (flue- and sun-cured Virginias), Top Black Cherry (double-fermented black Cavendish), Best Brown #2 (medium-strength flake Virginia and Burley), Balkan Mixture (Virginia and Latakia), Bob's Chocolate Flake (Virginias, Latakia and Burley with hints of chocolate, cocoa and vanilla), Rum Flake (Virginias and Burley with flavors of rum, licorice and vanilla), American Delight (Virginias, Burleys and Cavendish with top notes of vanilla, caramel and fruits), and Ennerdale (Virginias, Burley and sun-cured tobaccos with flavors of almond, vanilla and various fruits). For the name of a tobacconist near you carrying Gawith Hoggarth blends, contact The Sheffield Exchange, 6251 Violet Circle, Mechanicsville, VA 23111, telephone 804.746.7900 or e-mail *sales@sheffieldexchange.com.*

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TRIAL BY FIRE

by William Serad

Honeydew

The newest entry in McClelland's excellent 221B Series, Honeydew draws its inspiration from the Sherlock Holmes' story, "The Adventure of the Cardboard Box," which is gruesome inspiration, indeed. Unlike the Lake District products billed as honeydews, which have strange, sweetly exotic scents, this is a honeydew in the more traditional Irish flake sense. In this case, I believe (often wrong, but never in doubt) it comes from the addition of molasses in small amounts. I don't think that it is imbued with honey, based on the aroma and burn, which would be more Danish in character. The fundamental leaf here seems to be tilted toward the bright Virginias, and the addition darkens it to a variegated brown. The tin aroma is not the expected McClelland tang upon opening (though it becomes more familiar as it airs for a while), but rounder and more like British Isles flakes. Honeydew has a nearly cookie-baking note in the tin, which translates to a very agreeable room note. It comes much too moist for my tastes, and I dried it a bit. The partially broken flake rubs out and packs easily, and lighting takes a few shots. This can become quite hot, so be patient with it and it will be kind to you. I have to say that I was unable to push this over the threshold to wonderland. I tried this in large bowls, small bowls, conical bowls, straight-walled bowls, long and short stems, system pipes and filtered pipes. It is generally the same no matter the smoking instrumentation, I found. In a Kirsten, a destroyer of flavor for matured Virginias and a miracle worker on Mac Baren roll cakes, a high and thin sweetness comes through. Otherwise, Honeydew is generally an agreeable, round-middled sweet flake that burns cleanly, albeit wetly, from the opening of the tin, all the way down. I wanted more than that, though, and I thought that I could get Honeydew to stand and deliver, but no such luck. I am still willing to bet that this will develop over time. So, on the basis of that supposition, I highly recommend this for cellaring; yet it is an agreeable puff now, with a pleasing room note. Buy a bunch on the hunch and put it away for a while. I hope it won't take as long as Graham's port to become what I think it can become.

• • •

This is a new and complete series of blends from the redoubtable Gregory Pease. Representing a kind of homage to the great blends of the past, it utilizes a very limited palette of leaf. As a demonstration of the blender's art, this ranks high. To quote Nadia Boulanger, the great composition teacher of the Paris Conservatory, "Great art loves chains." But why the demonstration? One cannot smoke chains. Is aspiring to produce art more important than creating for the simple pleasure of the pipe? I think not, so the effort and at least one of the blends baffle me.

Piccadilly

Cool and very flavorful, this is billed as an English breakfast blend, making it sound like tea. At the match, Latakia with light Orientals emerge right away without stridency. Mid-bowl, Piccadilly settles into the balanced Virginias, gently migrating in taste thither and yon, but nowhere unpleasant. Forget breakfast—this is all day. It burns to a perfect white ash. Very nice and recommended

Blackpoint

This is among the type of English blends I favor. The balance is tilted toward the more exotic contingent of leaf, the flavor rich but not overwhelming, bolstered by supporting Virginias with finesse. It has that delightful Turkish cast without having the characteristic heat. The usual red and bright Virginias, Orientals and Latakia are augmented with a smidge of Perique. It is amazing how many exceptional offerings there are in this field of blends, yet Blackpoint manages to differentiate itself. This is a noteworthy achievement in flavor and smoking characteristics. Cool—well, reasonably cool anyway—with flavors balanced, unfolding some complexity along the way and unstinting in flavor throughout. It ends on a somewhat bitter note from the Orientals, but I don't have a problem with that and it doesn't mar a fine smoking experience. Highly recommended if you like Turkish and recommended if you like English blends generally.

Charing Cross

A traditional Balkan that is indeed a Balkan, albeit a middleweight. The color might lead you to think otherwise, but it has some weight and the required piquant bitterness and flavor complexity of a Balkan. It does not exhibit pronounced development down the bowl, though it does have some subtlety, and the aroma and aftertaste indicate the high proportion of Orientals and Latakia. A fine blend and recommended.

Kensington

Billed as a Balkan "with restraint," I would say this is just a rich English, tilting toward the Orientals. It is a fine blend, but can be pressed to heat with little effort. Pack it rather tightly for best effect. It doesn't have the Balkan acrid edge while smoking, and the aftertaste is not bitter, as with most Balkans having high Oriental content. As an English, this is excellent, but as a Balkan it does not carry sufficient heft, hence my reclassification suggestion. This is not unlike many classics or newer market entrants, for that matter. Nonetheless, a fine example of its sort.

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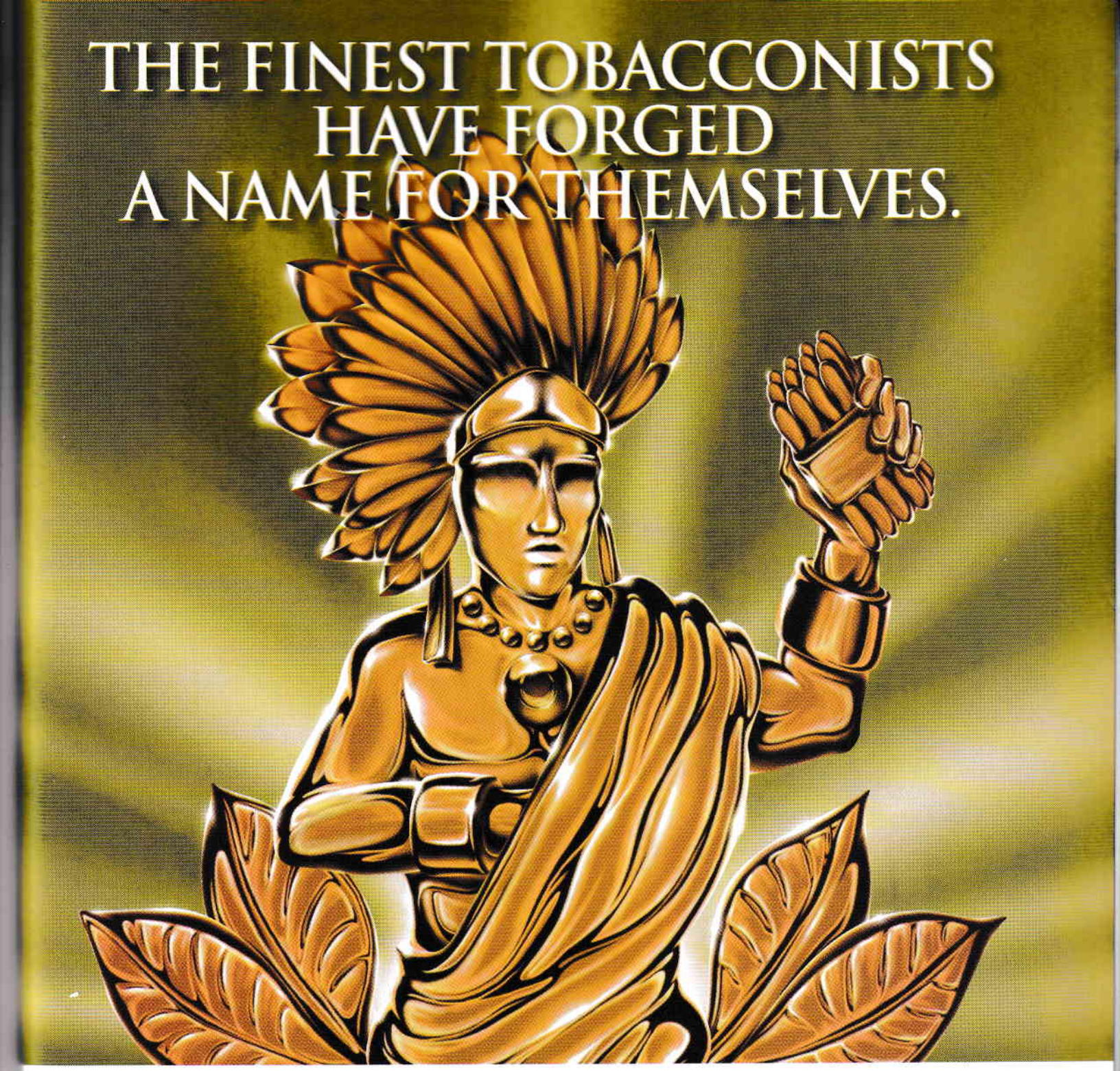

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Stratford

This one eludes me. A remarkably pale blend of Virginias (few blends have I seen so ghostly) with a smidge of Perique, I expected this to burn like the Bessemer process. It is not that hot in reality, though it is a bit warm for my tastes. The Perique component is very much below where I would like it, and given the evident proportion of brights, this is delicate, too delicate for me. The room aroma is cigarette-like, and may be like those old picayune coffin pegs no longer made, to my knowledge, with their smidge of Perique. I tried this in a number of different pipes, and I couldn't get it to go. Maybe you can.

Abingdon

A full Balkan, this is rather heavy (though far from the heaviest I've tried) with Orientals. It is as cool as expected, and resolves about halfway through a bowl into a Latakia-dominated taste, attenuating further flavor migration. It develops early on and then just gets in a groove and stays there. If you like that groove, it's a good place to be. If you are looking for complexity, try another one in the series.

• • •

A haven of Chicago puffers and a star in the sky of great tobacconists, Iwan Ries has been a presence since its founding in 1857. Among its well-known house blends are the Three Star series, found all over and representing a tradition in American pipe smoking.

Three Star Blue

This has been a classic bestseller from Iwan Ries for decades. The cut and contents are of the classic American sort, with pale leaf in small pieces of flakes and chunks aptly suited for easy packing. It is generally pale, containing lighter Virginias and some very civilized Burleys. While billed as an aromatic, and it certainly is, it is the antithesis of the gunky common black sort befouling too many a pipe in the world today. Rather, it is an interesting aromatic top note to a genuine blend of American leaf. This tastes like tobacco, friends, so if you're looking for candy, I would suggest Lindt or Hershey. The taste is on the lighter side, reflecting the leaf, and does not compare favorably in trial after something with Latakia, or a heavier English-style flake, or a big, fruity aromatic. Start off your puffing day with this, and you will not be disappointed. The flavor is genuine but light, continuous, and calm down the bowl. It is definitely aromatic, and the room note is like something sweet baking in the oven, or perhaps birch or the like. The blend itself gives the impression of sweetness, but this is the effect of the aromatic agent and the sweetness found in the leaf rather than a dose of sugar. The bowl is left quite clean. Never cloying, this is a socially appropriate blend, and highly recommended for the aromatic fancier seeking real tobacco flavor, but tilted toward the light.

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Three Star Red

A light version of the classic Blue, this has the same cut, a similarly sweet aroma, and perhaps the color is a bit browner overall. It lights immediately, and provides a room-filling aroma that non-fans would approve of. It is not sweetened, but has that natural, bright sweetness. As well, it has a wonderful nuttiness that Blue does not have and that I would normally attribute to Burley. It becomes stronger in tobacco flavor as the bowl proceeds, but the aromatic agent does not recede for quite a while, and never entirely. The blend can get quite hot and irritating without much effort. It is best hydrated properly, and packed tightly, and the bowl size doesn't seem to affect taste much. The nuttiness is so appealing that I would be willing to put up with the minor drawbacks to enjoy it.

Three Star Royale

Upon opening the bag, it becomes obvious that this is cased with something. Understand that casing does not necessarily make a blend an aromatic, and in this case it just adds an impression of freshness. The leaf is all long-cut, tending toward the dark brown through black. Even at lighting, it is cool, and remains so no matter what. The flavor is big in gesture, probably because of the Burleys, and there is the noticeable though not dominant note of Latakia throughout. Royale does not become tiresome as the smoke continues, and the freshness stays throughout, along with tobacco goodness. This is very flavorful, and a fine companion all day. I liked it best in a large bowl, but other pipe sizes worked as well. Recommended.

Gourmet English

This is a delightful, cool treat. The Oriental component is definitely in the back seat in this blend, with the Latakia driving. If you like a constant, firm Latakia note, this is for you. This is not to say that you hit the mother lode of Latakia—rather, it fully informs the character of the blend. The supporting leaf is dark and richly flavorful, never strident nor hostile. It is a fine blend, though a bit atypical for an English-style having such reticent Orientals. Highly recommended.

Gourmet Aromatic

Opening the tin reveals a collection of colors, from blond to black. The leaf is fairly wide in cut, and the tin aroma has a nondescript fruitiness. I am loathe to misidentify the fruit, so I won't venture a guess, but let's say that the tin aroma does not match the room note. Flumes of smoke appear at the match, clouds, a virtual London pea soup for those who like that effect. The room note is friendly, the temperature is glacial, and the taste is largely tobacco. Recommended for the traditional aromatic puffer.

• • •

Due to a family falling out—and please don't think I normally applaud familial strife—the wonderful old firm of Samuel Gawith spawned Gawith Hoggarth and Co. in 1854. Located in the town of Kendal in the Lake District, they have learned a thing or two since their founding. I originally expected their products to be like the Samuel Gawith ones, but was surprised to note that they have their own character, still in the same family, mind you, but different. Note that the leaf they employ comes from Africa and other countries, not the USA, which means that it would inherently taste different from the American leaf. As well, they are more involved with Burley than old Sam, so there is a depth to the products that may not be reproduced using Virginias alone. That said, here are the happy blends, and they want to share their joy with you.

Curly Cut Deluxe

I love curlies, and there are so few on the market today. There are the roll cakes from Mac Baren, and a few other real curly cuts (leaf is spun with no other blending components, and in this case is spun with a bright leaf on the outside for a color contrast), so this stands out in a small field. It's multicolored and multiflavored, with subtle variations in the Virginia emerging and subsiding in succession. There is a marked sweetness to this, perhaps beyond natural, but delicate nonetheless. It is remarkably cool, like most curlies in my experience, and it burns to a black to dark-gray ash with dove-gray highlights. Highly recommended.

Bob's Chocolate Flake

To quote Monty Python, "now for something completely different." A very dark flake consisting of Virginias, Latakia and Burley and hit with a little chocolate, cocoa and vanilla, Bob's is not what you might expect from that description. Don't for a moment think this is a usual aromatic. It is darkly flavorful, brooding in character. I get a vision of Bob as a great lumbering guy in need of a shave, strong, surly and taciturn. Recommended. Note that this is not what I would classify as a "clean palate" blend. It took three days (!) to clean my palate of the flavor after a couple of bowls on more than one occasion, so if you don't like it, you will have trouble shaking it. If you do like it, it will stick to you through thick and thin, even when not puffing.

Dark Birds Eye

Like Levis Brothers in appearance, but not as strong, or should I say not as bruising, as crude. It is strong, but in a Chicago sort of way, with broad-shouldered strength. Full of dark flavors, rich, sweeping—this is really something. Birds Eye makes it sound like a frippy little aromatic, but it refers to the cross sections of the veins of the tobacco leaf viewed end on. If you like a robust smoke, Sherlockian in character and hard to find today, this is for you. Recommended.

Brown Flake Aromatic

This is Brown Flake with a very light addition of aromatic agents in the Lake District style, which is to say floral and strange to the American palate. The agents happen to be licorice, maple and tonquin in this case, and I understand there is a bit of vanilla and fig extracts, some ingredients strangely similar to those in the House of Windsor's Field and Stream. If you have never tried one of

this class of products, this might be a good place to start. One cannot fault the flake, and the aromatic agents are pleasant, not in the least as bizarre as some of these scented flakes can be. I think Glade and Air Wick have Lake District factories, too. It burns as well and tastes as good as Brown Flake, with the added benefit of an aroma that just might please the room you're working. Recommended.

Dark Flake
Full of the deepest, darkest flavors, this is all pedal tones and bourdon stops. Dark Flake is Malawi dark-fired and Indian dark air-cured, and is not very sweet and rather cigar-like, but what little sweetness it has is naturally so. It seems quite spicy, a Lapsang Souchon among tobacco. This is among the coolest flakes I've tried, and might be a good reference point for the flake novice (some high-sugar flakes can incinerate your mouth) or flake master (being far darker in flavor than the average flake). Dark Flake is quite strong and manly in character, not a politically correct comment, but I wouldn't date the woman whose character this represents (nor any other, being married). Highly recommended at this end of the flake spectrum.

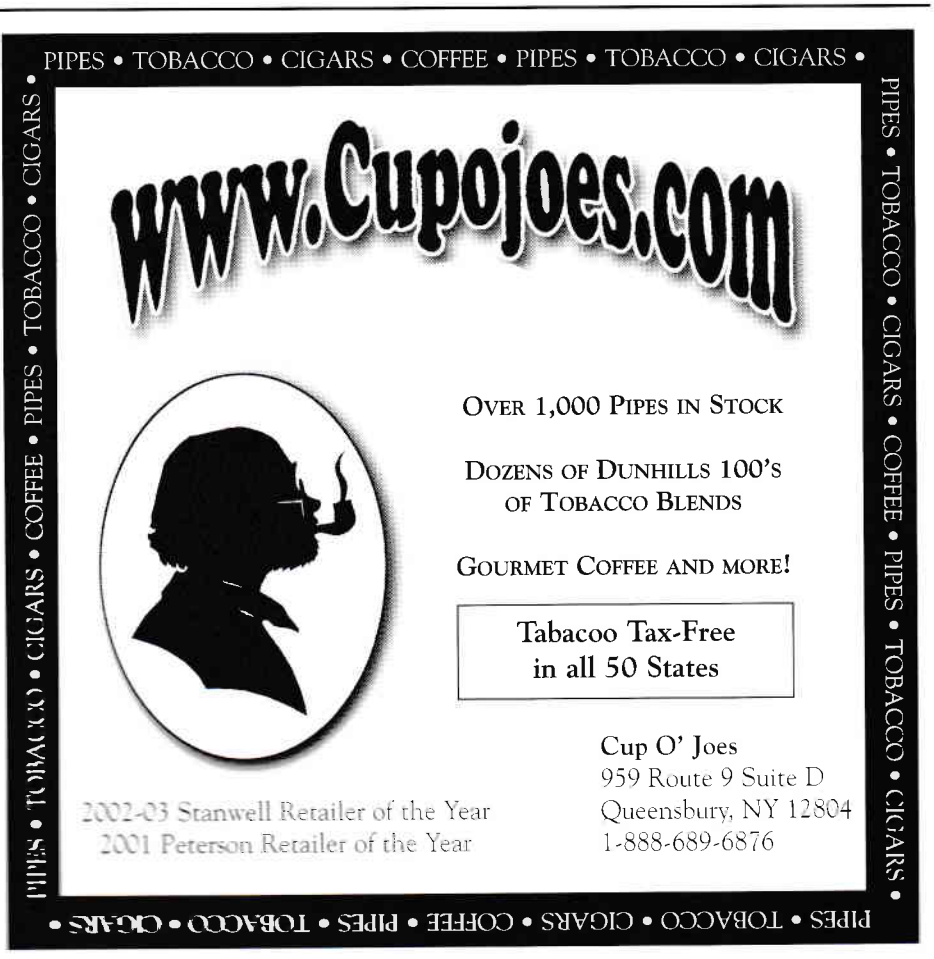
Kendal Mixed
A really delightful, cool blend of brights from Malawi, Zimbabwe and Brazil, air-cured leaf from India, and dark-fired from Malawi, Tanzania and Uganda with light Malawi Burleys, Kendal Mixed (boy, is it ever) has an exceptional true tobacco flavor. It comes in a very fine shag cut, but packs well and lights and burns easily. There is a note of sweetness and I would say a nutty character, but deeper than nutty, for which I have no word. Clearly suitable for all-day consumption, this is highly recommended. Pure tobacco goodness.

Kendal Kentucky
This does not smell good in the pouch, and it comes from Malawi, Uganda and Tanzania, not Kentucky. I expected some brutality from this, since at the match the flavor was extreme, but it calmed down quickly. A beefy shag cut of mahogany Burley, this is all bass notes and pedal tones. I don't think the room aroma will win any friends, and even those who love you will have second thoughts, but for the Burley purist, this may be all one could hope for. Full to overflowing, the flavor is grand and stately, very polished for a Burley of this magnitude. It may be the processing, it may be the age of the leaf, but this is large of girth and kingly in manner. This must have been what Old King Cole called for when he requested his pipe. Quite uniform in flavor, and pretty much all woofer, this is recommended for the big Burley lover.

Rum Flake
An earthy flake, this could have been all rum in flavor, but it isn't. The leaf is dark in color and flavor, quite mellow (an overused word, but appropriate here). It comes from sun-cured tobacco, already sweet, with Virginias from Brazil and Zimbabwe, with 30 percent air-cured leaf and Burley. And the rum actually does it some good, in addition to a little maple, adding to the overall impression rather than being an afterthought or an attempt to plug taste deficiencies in the leaf. The room aroma is pleasing, and a bowl produces a nice aftertaste. All in all, this is one of my favorites in the G&H lineup, and is highly recommended.

• • •

Autumn Evening
Craig Tarler has developed a new process, and infused pure red Virginias with maple, caramel and vanilla flavors, producing a very unusual aromatic. It is unusual in many respects, not the least of which is the fact that most aromatics are made from Burley because of its superior ability to absorb flavorings. This is high-grade, straight-red Virginia that many confirmed pipe men smoke straight up, and figures prominently in flakes. As a leaf, it is rich, naturally sweet and reasonably cool. The process is unique, because the leaf fully melds with the aro-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matic agents in such a way that the flavors do not "burn off" after a few puffs, nor do they evaporate. No humectants are employed to keep them in, so the leaf is austerely and appropriately on the dry side and not slimed, as with some aromatics that may be left openly exposed to the sirocco in North Africa for several years, producing no discernable drying. The particular combination of aromatic agents show a master's hand, and have an exceptional pouch aroma and a phenomenally agreeable room note. This burns well, is clean and kind to the bowl, and does not end with the bad Burley bitterness of some blends I could name. This is a fine addition to the world of aromatics, and will occupy a unique place in the puffing pantheon. Highly recommended.

Mississippi Mud

Whoa, baby! You want flavor, you say? Well, here it is, in triplicate. This black, black, black blend consists of Latakia, Perique and black Cavendish in generous proportions. It lights easily, is cool, and produces prodigious fair flumes. The flavor is as one would expect from the ingredients, but boy is this for the sensory-challenged. Recommended if you like unstintingly laden condimental leaf.

Bayou Morning

An auspicious new entrant into the Virginia-flake-with-Perique world and the first true flake from Cornell and Diehl, this is yet another incarnation of that classic combination. It is unlike McClelland flakes, and not like the English types, and certainly unlike the northern European varieties. It strikes out on its own on the way less traveled, and you would do well to be its traveling partner. It is partially rubbed out or broken in presentation, and the tin aroma is sumptuous and warm to the leaf aficionado. Deep brown to red in color from some stoved leaf, as well as some unstoved, it has a well-balanced contribution from the Perique. It lights easily, and is remarkably cool for a flake, burning cleanly in almost any sized bowl, though I prefer a small bowl since the burn is slow. The flavor is remarkably subtle, moving through a cultured repertory if you keep the puffing controlled, the Perique wafting in and out at appropriate moments. All in all, this is a great first effort, and will appeal to the novice flake folk as much as the old hand. Highly recommended for those looking for something a bit different from the market standards, and I am certain that this will only develop even more character with age. Stash it.

Blackbeards Queen Anne's Revenge

This is a rich, dark brown, moist flake. The constituent leaf is predominantly Virginia, lightly seasoned with Latakia and finished with a dash of rum. It rubs out into rather stiff, fine strands, and is an awkward pack. The light is fairly easy, and typically requires no rekindling. The Queen is glacially cool and regal from first to last, and has a friendly and engaging sweetness. In addition, there is a nearly salty note that appears and disappears as you proceed down a bowl. The flavor is rich and winning throughout, and never tires the palate. This is the kind of blend that makes you want to light up immediately after a pipe. The ash is

JIRSA PIPES

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Master carver Oldrich Jirsa and his production staff combine old-world craftsmanship and creative design to make Jirsa pipes among the finest pipe values today. Sit back and enjoy one of Europe's best-kept secrets. Jirsa pipes are now available in the United States, imported and distributed by Pipe Trends. For additional information, telephone 800.783.9085 or e-mail Pipetrends@cox.net.

cleanly light gray, and the pipe inviolate. A simply marvelous contribution to the flake community, and highly recommended.

Thunder Road

A dark-red blend of five different Virginias with Perique, Thunder Road invokes the smell of autumn leaves when ignited. I might characterize this as a bit bawdy, or whatever the opposite of refined would be. It is quite sweet, and tends to bite a little because of it. About a third of the way down, it settles into a sweet comfort zone, still tangy and rough-and-tumble for a Virginia-Perique blend. Try it if you want something off the beaten path for this classic combination of leaf.

Laurel Flake

This is yet another Virginia-and-Perique flake, but how different from most! It is black like asphalt, the midnight of the tobacco spectrum. It looks like Rattray's Marlin Flake and things of that ilk, but there the similarity ends. Eternally moist, it is very difficult to get started after rubbing it out, and it cannot be adequately lit without quite a rubbing. Once started, there are high, austere notes, a fair middle, and a luxurious though confined bottom. The taste is wonderful, and a bowl lasts quite a while. The flavors it exhibits are distinct, as strata, not ascending and folding into each other. They never go away. They are constant rather than developing, but this could never be accused of being monotone. The bowl is left clean, the palate invigorated, and life proceeds on a better footing. A very fine flake, and highly recommended.

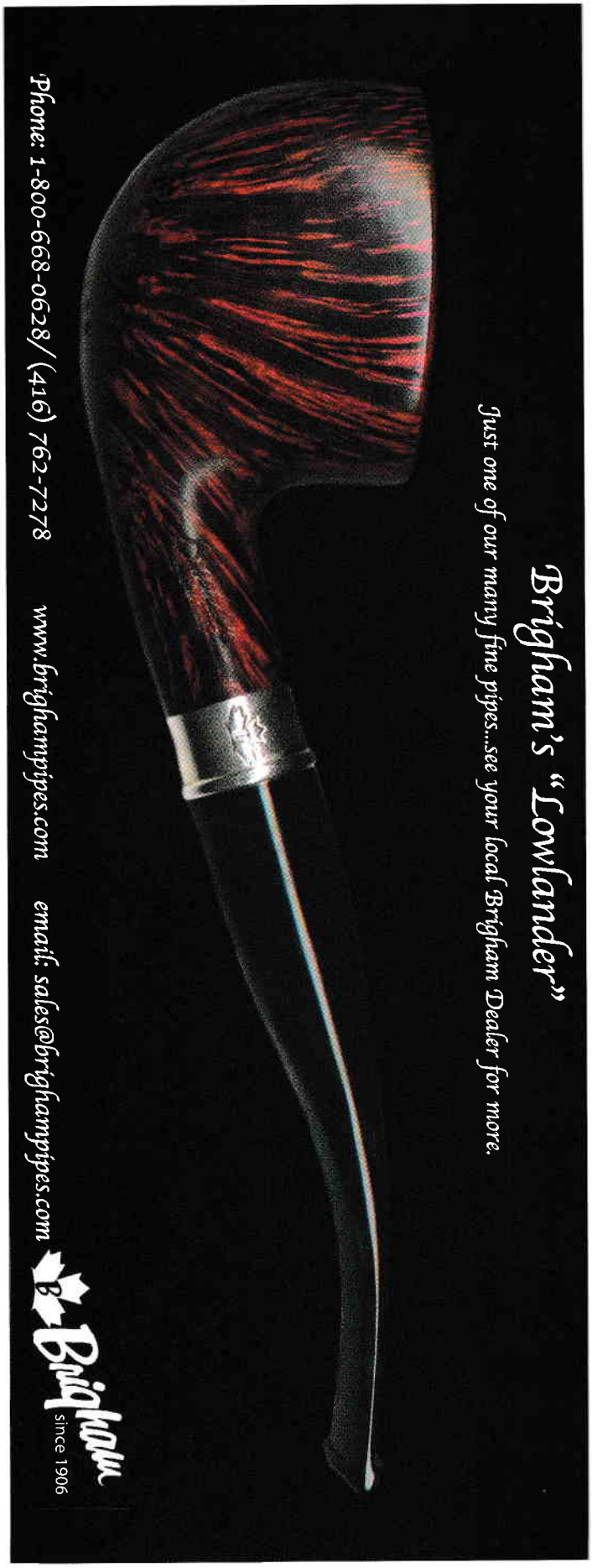
Boar's Head

A blend of five Virginias, Boar's Head is entirely rubbed out, so there is no messing with flakes to pack the bowl. It is not dissimilar to Thunder Road, but the overall effect is less. As all-Virginia blends go, this is restless and has no particular point of appeal, which is not to say it is without merit. The flavors are fairly melded, and no particular Virginia taste emerges, despite the variety of components. Again, something different for the Virginia fan.

• • •

Solani White and Black

A latest addition to the Solani lineup, this is a traditional mixture of black Virginias, Cavendish and Syrian Latakia, presented in a partially broken flake. It is dark-red and black in a stiff rubbed-out form, even when moist. It lights surprisingly easily, and fairly blooms with flavor. The Latakia is in just the right amount for my palate, perhaps too little for the addict, and permits the other components to retain their personality without stridency. It is cool and delicious all the way down to a cultured ending. An excellent blend, a fine addition to the line, and recommended. *P&T*



Missing Pipe

For the past 10 years I have been acquiring a set of Alfred Dunhill's Twelve Days of Christmas pipes, one being released every year at holiday time. I have reserved pipe #207 every year through my local retailer and all went fine until this year. For one reason or another my retailer dropped the ball and my 2003 Christmas pipe was not ordered. Thanks to the help of Mr. Howard Smith of Alfred Dunhill in London, it has been determined that the pipe was indeed shipped to the new U.S. distributor, Music City Marketing. Mr. Arron Sissom of Music City Marketing has been trying to locate the retailer who received the pipe, but so far, we have had no luck.

If any P&T *reader has the #207 Dunhill 2003 Christmas pipe, or knows where it is, would they please be kind enough to contact me at 914.533.6696 or* recoil@optonline.net. *If the pipe is owned by someone, I will gladly replace it with another Dunhill 2003 Christmas pipe and will add a sealed 200 gram tin of Balkan Sobranie. Anyone who notifies me of a retail store that has the pipe will be rewarded with a sealed 200 gram tin of Balkan Sobranie and my profound thanks.*

Rob Di Stasio
South Salem, New York

Butera Nomenclature

I have been trying to hunt down Mike Butera's grading system. Can you give me any insights? I have heard mention that he graded from 1-10, then for his smooth high-grade pipes used letter grades. However, I can't seem to get a bead on the order of grad-

BUTERA PIPE CO.

PIPE NOMENCLATURE, EFFECTIVE 1/1/94

1. A "DOUBLE LINE" STAMP TO INDICATE "BRAND NAME" AND "SURFACE FINISH" (ALL PIPES)

STAMP ON PIPE	INDICATION
BUTERA ROYAL CLASSIC	SMOOTH PIPES WITH COLLECTOR QUALITY GRAINING
BUTERA VINTAGE CLASSIC	SANDBLAST PIPES
BUTERA CLASSIC	HAND-CARVED PIPES

2. A CIRCLED "SINGLE NUMBER" STAMP TO INDICATE "PRICE GRADE" (ALL PIPES)

STAMP ON PIPE	INDICATION
①	LOWEST PRICE GRADE - PUBLISHED
② ③	PRICE GRADES 1 THROUGH 9 HAVE PUBLISHED PRICES, WITH 1 BEING THE LOWEST AND 9 THE HIGHEST. THE PRICE GRADE "0" IS RESERVED FOR INDEPENDENTLY PRICED PIECES, HIGHER THAN A PRICE GRADE 9. THESE PRICES ARE NOT PUBLISHED.
⓪	HIGHEST PRICE GRADE - NOT PUBLISHED

3. A "THREE DIGIT" LETTER/NUMBER STAMP TO INDICATE "SIZE" AND "SHAPE" (ALL PIPES)

STAMP ON PIPE	INDICATION
M,A,B,J,G,K,S	FIRST DIGIT IS A LETTER TO INDICATE THE SIZE OF THE PIPE "M" SMALL "G" GIANT "A" MEDIUM "K" KING SIZE "B" LARGE "S" SUPER KING SIZE "J" EXTRA LARGE
01,02,03....99	SECOND TWO DIGITS ARE NUMBERS TO INDICATE SHAPE OF PIPE. 01 THROUGH 99 INDICATE STANDARD BUTERA STYLE SHAPES. 00 INDICATES A UNIQUE BUTERA STYLE SHAPE, NOT STANDARD.
EXAMPLE	**B33** B LARGE SIZE PIPE 33 HALF BENT APPLE/ROUND TAPER BIT

4. A STAMP TO INDICATE "STAIN COLOR" OF PIPES (SANDBLASTED AND CARVED PIPES ONLY)

STAMP ON PIPE	INDICATION
SABLE	BLACK
MARRON	DEEP RED-BROWN WITH HIGHLIGHTS
AMBER	LIGHT TAN
PREMAVERA	NATURAL COLOR OF BRIAR (NO STAIN)

5. A "TWO DIGIT" STAMP TO INDICATE THE YEAR OF PRODUCTION (ALL PIPES)

STAMP ON PIPE	INDICATION
10	1994 THE LOCATION OF THIS STAMP IS JUST ABOVE
11	1995 AND TO THE LEFT OF THE "B" IN BUTERA
12	1996
. . .	
20	2004
	'10 BUTERA ROYAL CLASSIC THIS EXAMPLE INDICATES THE 10th YEAR OF PRODUCTION, OR 1994.

BUTERA PIPE CO.

PIPE NOMENCLATURE, EFFECTIVE 11/1/94

1. A "DOUBLE LINE" STAMP TO INDICATE "BRAND NAME" AND "SURFACE FINISH" (ALL PIPES)

STAMP ON PIPE	INDICATION
BUTERA ROYAL CLASSIC	SMOOTH PIPES WITH COLLECTOR QUALITY GRAINING
BUTERA VINTAGE CLASSIC	SANDBLAST PIPES
BUTERA CLASSIC	HAND-CARVED PIPES

2. A "LETTER" STAMP TO INDICATE "GRADE" (ALL PIPES)

STAMP ON PIPE	INDICATION
B	
BB	
BSB	GRADES "B", "BB", "BSB" AND "BXB" HAVE PUBLISHED PRICES. GRADE "MAB" IS RESERVED FOR INDEPENDENTLY PRICED PIECES, HIGHER THAN ALL OTHER GRADES.
BXB	
MAB	

3. A "THREE DIGIT" NUMBER STAMP TO INDICATE "SIZE" AND "SHAPE" (ALL PIPES)

STAMP ON PIPE	INDICATION
2,3,4,5,6,7,8	FIRST DIGIT IS A NUMBER TO INDICATE THE SIZE OF THE PIPE "2" PETITE "6" EXTRA LARGE "3" MEDIUM "7" KING "4" STANDARD "8" SUPER KING "5" LARGE
01,02,03....99	SECOND TWO DIGITS ARE NUMBERS TO INDICATE SHAPE OF PIPE. 01 THROUGH 99 INDICATE STANDARD BUTERA STYLE SHAPES. 00 INDICATES A UNIQUE BUTERA STYLE SHAPE, NOT STANDARD.
EXAMPLE	**533** 5 LARGE SIZE PIPE 33 HALF BENT APPLE/ROUND TAPER BIT

4. A STAMP TO INDICATE "STAIN COLOR" OF PIPES (SANDBLASTED AND CARVED PIPES ONLY)

STAMP ON PIPE	INDICATION
SABLE	BLACK
MARRON	DEEP RED-BROWN WITH HIGHLIGHTS
PREMAVERA	NATURAL COLOR OF BRIAR (NO STAIN)

5. A "TWO DIGIT" STAMP TO INDICATE THE YEAR OF PRODUCTION (ALL PIPES)

STAMP ON PIPE	INDICATION
10	1994 THE LOCATION OF THIS STAMP IS JUST ABOVE
11	1995 AND TO THE LEFT OF THE "B" IN BUTERA
12	1996
. . .	
20	2004
	'10 BUTERA ROYAL CLASSIC THIS EXAMPLE INDICATES THE 10th YEAR OF PRODUCTION, OR 1994.

ing and what was the highest and lowest and the grades in between.

Robert
Cyberspace

Michael Butera is probably the most celebrated artisan pipemaker in U.S. history. If you're lucky enough to find one of his pipes, I can understand the need to know what the stampings designate. The nomenclature has gone through four phases, indicated by the charts reproduced here (*see below*), kindly provided by Mr. Butera. The only pipes that may not be recognized from this information are the one or two a year that Butera has made as donations for special events, on which he has put special stamps, and also some of the early pipes. Up until Jan. 1, 1992, year of production was indicated on Butera pipes by a stamp consisting of the last two digits of the year. So a pipe made in 1989, for example, would have "89" stamped above and to the left of the "BUTERA" stamp. This style of date stamp changed as of Jan. 1, 1992, when the new, two-digit date code was introduced. The stamp "08," in the same position as the previous year stamp, would indicate 1992; "09" is 1993; and "10", as indicated on the chart, is 1994.

Another detail to watch for in Butera pipes is the stem logo. Previous to Jan. 1, 1989, the Butera logo consisted of a brass dot. As of Jan. 1, 1989, that was changed to a solid-gold dot. Every Butera stem with the gold dot also has a stamp on the underside that reads "Gold," so if you're not sure whether your logo is brass or gold, just look for that stamp to be sure. There may be a few anomalies, says Butera, but the charts should provide nomenclature details for the vast majority of Butera pipes. ***P&T***

BUTERA PIPE CO.

PIPE NOMENCLATURE, EFFECTIVE 1/1/99

1. A "DOUBLE LINE" STAMP TO INDICATE "BRAND NAME" AND "SURFACE FINISH" (ALL PIPES)

STAMP ON PIPE	INDICATION
BUTERA ROYAL CLASSIC	SMOOTH PIPES WITH COLLECTOR QUALITY GRAINING
BUTERA VINTAGE CLASSIC	SANDBLAST PIPES
BUTERA CLASSIC	HAND-CARVED PIPES

2. A "LETTER" STAMP TO INDICATE "GRADE" (ALL PIPES)

STAMP ON PIPE	INDICATION
B	"B" IN A CIRCLE
BB	"BB" IN AN OVAL
BSB	"BSB" IN A RECTANGLE
BXB	"BXB" IN AN 8-SIDED RECTANGLE
	GRADES "B", "BB", "BSB" AND "BXB" HAVE PUBLISHED PRICE RANGES. GRADE "B" IS LOWEST IN ANY CATEGORY AND "BXB" IS HIGHEST.

3. A "FIVE DIGIT" NUMBER STAMP TO INDICATE "SIZE", "SHAPE" AND "YEAR" (ALL PIPES)

STAMP ON PIPE	INDICATION
2,3,4,5,6,7,8	FIRST DIGIT IS A NUMBER TO INDICATE THE SIZE OF THE PIPE "2" PETITE "3" SMALL "4" MEDIUM "5" LARGE "6" EXTRA LARGE "7" KING "8" SUPER KING
01,02,03....99	SECOND TWO DIGITS ARE NUMBERS TO INDICATE SHAPE OF PIPE. 01 THROUGH 99 INDICATE STANDARD BUTERA STYLE SHAPES. 00 INDICATES A UNIQUE BUTERA STYLE SHAPE, NOT STANDARD.
15 1999 **16** 2000 **17** 2001 **18** 2002 **19** 2003 **20** 2004	THIRD AND FOURTH DIGITS ARE A TWO DIGIT NUMBER TO INDICATE THE YEAR OF PRODUCTION.
EXAMPLE	**53315** 5 LARGE SIZE PIPE 33 HALF BENT APPLE/ROUND TAPER BIT 15 PRODUCED IN YEAR 1999

BUTERA PIPE CO.

PIPE NOMENCLATURE, EFFECTIVE 12/1/00

1. A "DOUBLE LINE" STAMP TO INDICATE "BRAND NAME" AND "SURFACE FINISH" (ALL PIPES)

STAMP ON PIPE	INDICATION
BUTERA ROYAL CLASSIC	SMOOTH PIPES WITH COLLECTOR QUALITY GRAINING
BUTERA VINTAGE CLASSIC	SANDBLAST PIPES
BUTERA CLASSIC	HAND-CARVED PIPES

2. A "LETTER" STAMP TO INDICATE "GRADE" (ALL PIPES)

STAMP ON PIPE	INDICATION
B	"B" IN A CIRCLE
BB	"BB" IN AN OVAL
BSB	"BSB" IN A RECTANGLE
BXB	"BXB" IN AN 8-SIDED RECTANGLE
	GRADES "B", "BB", "BSB" AND "BXB" HAVE PUBLISHED PRICE RANGES. GRADE "B" IS LOWEST IN ANY CATEGORY AND "BXB" IS HIGHEST.

3. A "ONE DIGIT" NUMBER IN A CIRCLE STAMP TO INDICATE "SIZE" (ALL PIPES)

STAMP ON PIPE	INDICATION
2,3,4,5,6,7,8	EXAMPLE (5) = LARGE SIZE PIPE "2" PETITE "3" SMALL "4" MEDIUM "5" LARGE "6" EXTRA LARGE "7" KING "8" SUPER KING

4. A "FOUR DIGIT" NUMBER STAMP TO INDICATE "SHAPE" AND "YEAR" (ALL PIPES)

STAMP ON PIPE	INDICATION
01,02,03....99	FIRST TWO DIGITS ARE A NUMBER TO INDICATE SHAPE OF PIPE. 01 THROUGH 99 INDICATE STANDARD BUTERA STYLE SHAPES. 00 INDICATES A UNIQUE BUTERA STYLE SHAPE, NOT STANDARD.
15 1999 **16** 2000 **17** 2001 **18** 2002 **19** 2003 **20** 2004	SECOND TWO DIGITS ARE A NUMBER TO INDICATE THE YEAR OF PRODUCTION.
EXAMPLE	**3315** 33 HALF BENT APPLE/ROUND TAPER BIT 15 PRODUCED IN YEAR 1999

5. A STAMP TO INDICATE "STAIN COLOR" OF PIPES (SANDBLASTED AND CARVED PIPES ONLY)

STAMP ON PIPE	INDICATION
SABLE	BLACK
MARRON	DEEP RED-BROWN WITH HIGHLIGHTS
PREMAVERA	NATURAL COLOR OF BRIAR (NO STAIN)

PIPE EVENTS

European Pipe & Tobacco Show
The second annual European Pipe & Tobacco Show will be held Aug. 13 to Aug. 15, 2004, at the Kurparkhalle in Cuxhaven, Germany. For more information, visit the Show's Web site at *www.piepenboeker.de*; e-mail: *info@piepenboeker.de*.

Fort Wayne Pipe & Tobacciana Show
Tri State Pipe & Tobacco Club presents its fourth annual Pipe & Tobacciana Show on Saturday, March 27, from 10 a.m. to 4 p.m. at the Clarion Hotel Ballroom, 3330 W. Coliseum Blvd., Fort Wayne, IN 46808. A special room rate of $79 can be obtained by calling the Clarion Hotel at 260.484.7711 and mentioning the pipe show. For show information and table reservations, contact Larry Hubartt, P.O. Box 695, Winona Lake, IN 46590; phone: 574.268.1888, ext. 30; e-mail: *tsptc@tsptc.org*.

Gateway Area Pipe Show
The St. Louis Pipe Club will host its 16th annual pipe show on Saturday, Feb. 21, from 9 a.m. to 5 p.m. at the Hilton St. Louis Airport. A special room rate of $79 can be obtained by calling the Hilton St. Louis Airport at 800.345.5500 and mentioning the pipe show. For more information or to reserve a table, contact Jay Milton, 56 Glen Echo, Glen Carbon, IL 62034; 618.288.2090; or Bob Callaway, 220 Pralle Lane, St. Charles, MO 63303; 636.946.8555.

Golden Horseshoe Pipe Show
The Burlington Pipe Club is hosting its second annual Golden Horseshoe Pipe Show on Saturday, April 17, at the Ramada Inn, Toronto Airport. Special room rates are available. Contact Phil Raney at 519.754.1148 or *praney@sympatico.ca*; or contact Stefan Seles at *piperest@yahoo.com*.

New York Pipe Shows
The New York Pipe Club presents three shows for 2004. Show dates are March 12-13, May 28-29 and Sept. 3-4. For more information, contact Richard Esserman at 212.922.2656; e-mail: *resserman@unicefusa.org*.

Milwaukee Pipe Show
The Milwaukee Area Pipe Society will host its fourth annual Pipe Show on Saturday, July 24, 2004, at Pistol Pete's Neighborhood Grill, 16755 Lisbon Road, Brookfield, WI 53005. For complete information, contact the Milwaukee Area Pipe Society, P.O. Box 174, Elm Grove, WI 53122-0174, or *info@milwaukeeareapipesociety.com*.

Raleigh Pipe Show
The Triangle Area Pipe Smokers (TAPS) will host its seventh annual Pipe and Cigar Expo from 9 a.m. to 5 p.m. on Saturday, April 24, 2004, in the Holshouser Building at the North Carolina State Fairgrounds in Raleigh. For more information, contact Jim Carrino at 919.848.0685, Stan Sokolove at *pipechief@msn.com*, or visit the TAPS Web site at *www.ncneighbors.com/1416*.

West Coast Pipe & Cigar Expo
The West Coast Pipe & Cigar Expo will be held March 13-14 at the Ureni Grand, 1345 N. Vermont Ave., Hollywood, California. Contact the Hollywood Travelodge at 323.665.5735 and mention the show by Feb. 13 to secure a special room rate. For more information, contact Robert Vance at 626.396.9827, Jim Walker at 858.292.1772, or visit the Web site *http://expo.swpcl.org/*.

PIPE CLUBS

Arrowhead Pipe Club
Contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

Atlanta Pipe Club
Second Tuesday of the month at 7 p.m. at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Contact Joyce White at 404.329.0088 or Michael Shawn Stanton at *latakia@fineprintstudio.com*.

Briars Club
Hawthorne, New Jersey's Briars Club meets on the second Thursday of the month at 6 p.m. Location is subject to change. For meeting or club information, contact Howard Gutenstein at 845.433.3598; *briarsclub2001@yahoo.com*.

Briars Club of Rome
Meets every Wednesday. All members receive 25 percent off all pipe accessories and tobaccos at Old Havana Cigar Co. in Rome, Georgia. For information, contact Steven McDowell Jr. at 706.295.0546 or *oldhavana@bellsouth.net*.

Briar Squires Pipe Club
Second Monday of the month at 7:30 p.m. at Hops Grill and Bar, 9826 San Jose Blvd., Jacksonville, Florida. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. Contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32236; Cy Jones at 904.739.8190; or Clif Byrd at *crbyrd@bellsouth.net*.

Broad River Smokers' Conclave
Second Thursday of the month at Tobacco Road Smoke Shop in Shelby, North Carolina. Contact Chris Tallent at 704.487.7868; *brsc@wncnet.com*; *www.wncnet.com/smokeit*.

Burlington Pipe Club
First Thursday of the month at The Black Bull, 1124 Guelph Line, Burlington, Ontario. Contact Phil Raney at 519.754.1148.

Calumet Pipe Club
First Thursday of the month at 6:30 at The Humidor Pipe Shop, 2502 Memorial Parkway in Huntsville, Alabama. Contact Robin Morgan at 256.539.6431.

Capital Area Pipe Smokers (CAPS)
Third Wednesday of every other month in the Washington, D.C., area. Contact Randy Evans, *raevans@outdrs.net;* Brian Siravo, *CAPSpipeshow@aol.com*; or *Caps_pipe.tripod.com*.

Central Florida Pipe Club
Last Thursday of the month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. Contact Don Hockman Jr. at 407.647.3200; *orlandopipe@yahoo.com*.

Central Oklahoma Pipe Enthusiasts (COPE)
Second Thursday of the month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Contact COPE, P.O. Box 7034, Moore, OK 73153; or *jhaldeman@bix.com*.

Chesapeake Pipe Club
Second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road, Towson, MD 21234. Call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
Third Wednesday of the month at 7 p.m. at Finnegan's Wake Pub, Third & Spring Garden Streets, Philadelphia, Pennsylvania. Contact Bob Page at 215.567.2972 or *rpage@classicalguitarstore.com*.

Confrere of Indiana Briar Friars
Contact Stephen Williams at 765.282.0229.

Conclave of Richmond Pipe Smokers (CORPS)
Meets the third Tuesday of the month at various Richmond, Virginia-area restaurants and pubs. Contact CORPS for the location of the next meeting at 804.342.0761; e-mail: *conclave@corpipesmokers.org*. Web site: *www.corpipesmokers.org*.

Connecticut Valley Pipe Club
For information and meeting times, contact Dock Perry at 413.789.2153.

Croft's Burley Burners
First Saturday of the month at Croft's Pipe & Tobacco Shop, 4722 Richmond Ave., Houston, TX 77027. Call 713.850.8091 for more information.

Dallas/Fort Worth Pipe Smokers Club
Third Monday of the month at 7:30 p.m. at various locations in the Dallas/Fort Worth area. For more information, contact Ed Price at *epr065@airmail.net*, or visit the club's Web site at *www.web2.airmail.net/epr065/dfwpipe*, or its chat room at *www.groups.yahoo.com/group/DFWPipesmokers*.

Fresno Pipe Club
Third Sunday of the month at 6 p.m. at Hardwicke's Briar Shoppe. Contact Douglas A. Pitts at Hardwicke's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; 209.228.1389; *dpitts@gte.net*.

Great Northern Pipe Club
Third Sunday of the month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English

Street, Maplewood, Minnesota. Contact Tony Espeseth at 715.595.4666 or check out the club's Web site at *www.greatnorthernpipeclub.org*.

Greater Kansas City Pipe Club
Third Thursday of the month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. Call Mark Sull at 913.362.7864 or e-mail the club at *gkcpc@yahoo.com*.

Hudson Valley Pipe Club
First Wednesday of the month at 6 p.m. at Copperfield's, Route 44, Millbrook, New York. Contact Rob DiStasio at 914.533.6696 or *recoil@optonline.net*.

Kentuckiana Pipe Smokers' Club
Second Sunday of the month. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; or *iapsc.net/html /kps1.html*.

Knoxville Area Pipe Smokers (KAPS)
Third Thursday of the month at 6:30 p.m. Contact *www.knoxareapipesmokers.org*; or Randy Pedigo at 865.637.7565 or at *repedigo@bellsouth.net*.

Memphis Area Pipe Smokers (MAPS)
Third Tuesday of the month at 7 p.m. in the cigar lounge at the Marriott Hotel, 2625 Thousand Oaks Blvd., Memphis, Tennessee (near I-240 and Perkins Rd.). Contact Bob at *info@pipeclub.org*; *www.pipeclub.org*.

Milwaukee Area Pipe Society
The Milwaukee Area Pipe Society meets at 7 p.m. on the third Thursday of each month at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wisconsin. For information, e-mail *info@milwaukeeareapipesociety.com*, or visit the Web site at *www.milwaukeeareapipesociety.com*.

Mt. Town Society of Kapnismologists
Mt. Town Society of Kapnismologists meets the first and third Thursday of every month at 8 p.m. at Smokers Club, 100 S. Mission St., Ste. C, Mt. Pleasant, MI 48858. For information, contact Dave at 989.775.8536 or *mandogart@hotmail.com*.

Nashville Area Pipe Smokers (NAPS)
Second Tuesday of the month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place, Nashville, Tennessee. Contact Chuck Horvath at 615.790.9582; *chuck.horvath@us.army.mil*.

New York Pipe Club
First Tuesday of the month at Connolly's Pub and Restaurant, 121 West 45th St., at 6 p.m. Contact the club's Web site at *www.newyorkpipeclub.com*.

Nordic Smokers' Guild
Contact President Leif Slot, Florsgade 7, 3 th, DK-2200 Copenhagen N, Denmark; *ls@n-t.dk*.

North Georgia Pipe Club
Third Thursday of the month at 6:30 p.m. at Smitty's Tobacco, 975 Dawsonville Hwy., Gainesville, Georgia. Contact Clark Smith at 770.539.9006; *cwsmith1@bellsouth.net*.

North Oakland Pipe Club (NOTPC)
First Thursday of the month at 7 p.m. Meeting locations vary in the Metro Detroit area. Contact Terry McGinty at 248.471.0195; *tmcginty@ameritech.net*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. Contact Dick Alexander, c/o Tobacco Plus-Midway Plaza, 1998 Highway 62/412, Hardy, AR 72542; 870.856.4100 or 870.856.4433.

Northeast Wisconsin Tobacco Society (NEWTS)
Third Monday of the month at 6 p.m. at the Titletown Brewing Co. Contact Todd R. Jerabek at *tjerabek@frontiernet.net*.

Old Pueblo Pipe Club
Third Wednesday of the month at 7 p.m. at local shops in Tucson, Arizona. For more information, check the schedule on the club Web site, *www.jacktompkins.com/OPPC*, or contact Jack Tompkins at 520.459.4317; e-mail:*Tompkins_jl@cox.net*.

Pipe Club de France
Contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars, France; *alainletulier@compuserve.com*.

Pipe Club of Taiwan
Contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; *hanworld@ ms29.hinet.net*.

Pocono Inter-Mountain Pipe Enclave (PIPE)
Every Tuesday night at El Humidor in Wilkes-Barre, Pennsylvania, from 6 to 9 p.m. Contact David Bull at 570.894.8016 or *debull@starband.net*.

Sacramento Pipe Collector's Assembly (SPCA)
Twice monthly on the third Thursday of the month at 6 p.m. and last Sunday of the month at 1 p.m. in downtown Sacramento, California, at 1325 O Street #1. Contact Gary Malmberg, 916.442.6027; e-mail: *gmalmberg@earthlinknet*.

Sandwich Isle Pipe Society
Last Wednesday of the month, from 6 to 9 p.m., South Pacific Pipes & Cigars, 350 Ward Ave., Suite 106, Honolulu, HI 96814. Contact Dale James Neff at 808.591.8275.

Seattle Pipe Club
Second Wednesday of the month from 7 to 9 p.m. at, the Issaquah Tinderbox (club room), exit 15 off I-90, Pickering Place, 1810 12th Ave. N.W., #C2. Contact Ron Butler, *crenterprise@unidial.com*, 253.927.3672; Matt Guss, *matt@reallysmart.com*, 206.903.6542; or Nathan Reasoner at 800.647.7833; *www.seattlepipeclub.org*.

Shanghai Pipe Club
Meets every other Saturday afternoon from 2 to 6 p.m. at 120-23 Tai An Road, Shanghai. Check the Web site at *www.shanghaipipeclub.com* or contact Echo Hui at *echo_hui@yahoo.com* for more information.

Sherlock Holmes Pipe Club of Boston
Second Wednesday of the month at the Holiday Inn, Mansfield, Massachusetts. Contact Nelson Pidgeon at *birdseye@adelphia.net*; or Don Powers, 781.449.0380.

Singapore Pipe Club
Meets every Saturday morning at 10 a.m. whenever Dr. Mike Loh is in town. Meetings are held at the Starbucks in Liat Towers, Orchard Road, Singapore. For more information, contact Dr. Loh at *mike@drmikeloh.com*.

South Hampton Roads Pipesmokers' Club
First Monday of the month at 7 p.m. at the White Horse Pub in Pembroke Mall, Virginia Beach, Virginia. Contact Dan Carey at 757.236.3469; e-mail: *e-celt@yahoo.com*.

South Jersey Pipe and Cigar Club
Second Wednesday of the month at 7 p.m. at Your Coffee and Cigar Box, 703 Tilton Road, Northfield, NJ 08225. Call 609.645.3345.

St. Louis Pipe Club
Second Saturday of the month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri, and the fourth Saturday of the month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. Contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

Toronto Pipe Club
Second Saturday of the month at 1 p.m. Contact Douglas Cope at 905.791.1440 or *www.torpipeclub.ca*.

Triangle Area Pipe Smokers
Second Tuesday of each month at Duffy's Restaurant & Tavern, 8021 Falls of Neuse Road, Raleigh, North Carolina. Meetings start at 6:30 p.m. For more information, contact Jim Carrino at 919.848.0685, Stan Sokolove at *pipechief@msn.com*, or visit the Web site at *www.ncneighbors.com/1416*.

Tri-State Pipe and Tobacco Club
For information about meetings of the Fort Wayne, Indiana-based club, contact Andre Spencer at 260.744.4797.

United Pipe Clubs of America
An organization representing U.S. pipe clubs for national and international smoking competitions and sharing the pipe-smoking experience around the world. For more information, visit the Web site at *www.unitedpipeclubs.org* or e-mail the organization at *pipes@unitedpipeclubs.org*.

Waco Pipe Club
Last Tuesday of the month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. Contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
Third Wednesday of the month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pennsylvania. Contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

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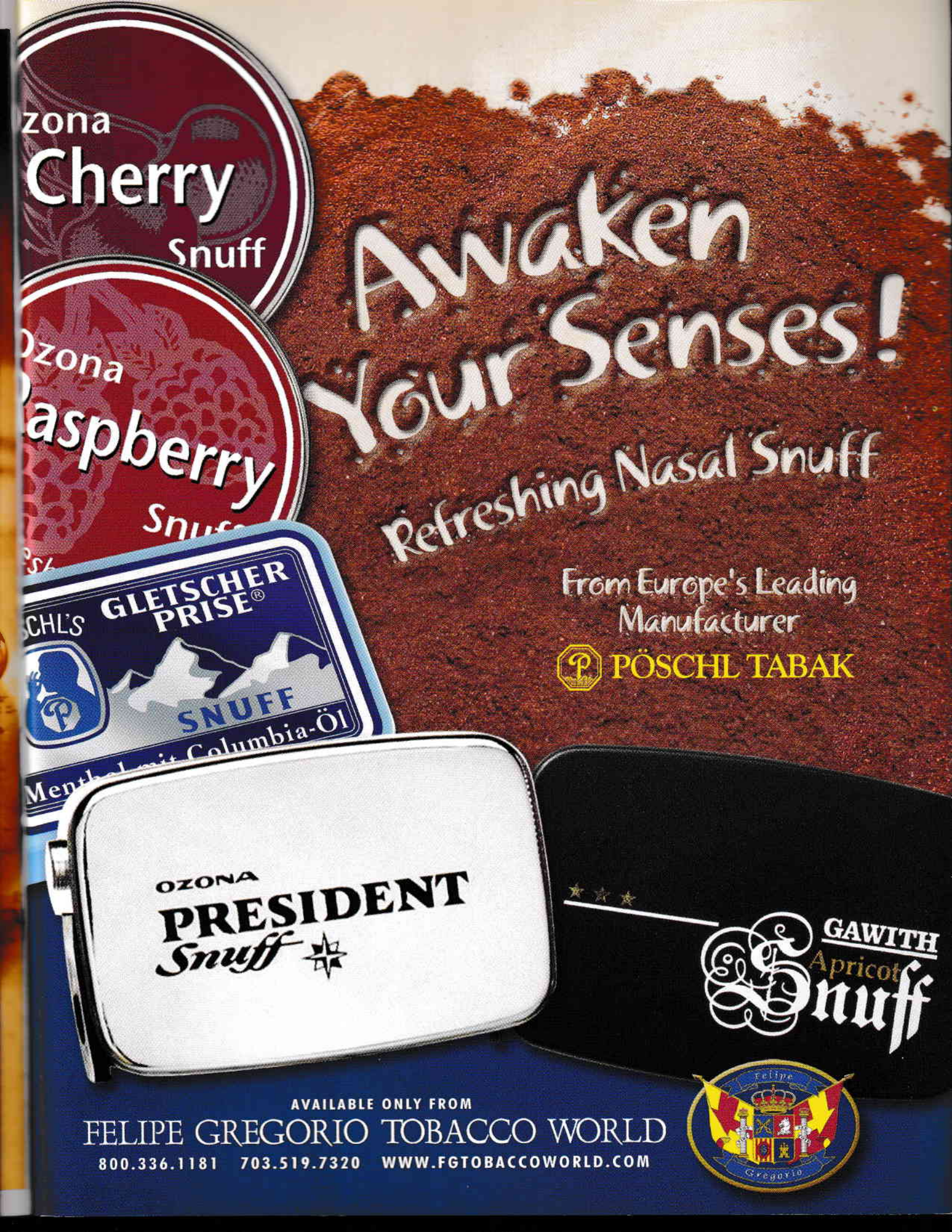
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